

**SHAKESPEARE
EXPLAINED**

A Reader's Guide

SHAKESPEARE EXPLAINED

A Reader's Guide

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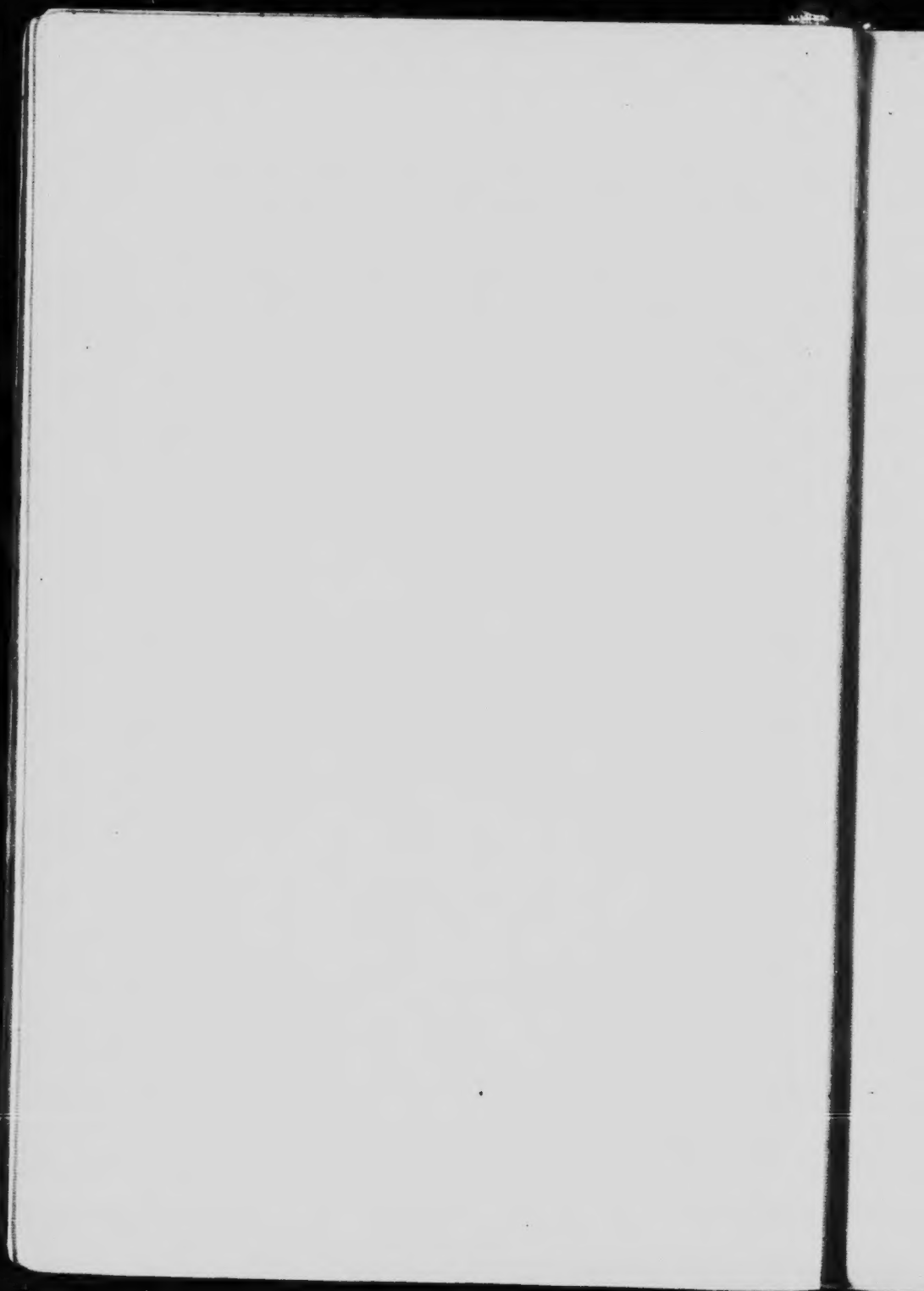
INTRODUCTORY NOTE

This Guide was prepared for the purpose of assisting the general reader to a better understanding of the plays of William Shakespeare.

The opportunity to visit libraries, consult reference books and glossaries is not given to all who would like to know the plays of the great English dramatist. The Guide is intended to suggest to such readers the type of questions which any thoughtful reader should ask and which he can answer, even though he may not have an intimate knowledge of notes, historical references, or of play making.

Mr. Arthur Brisbane's Introduction to the International Edition of Shakespeare will materially aid one who is reading for pleasure in appreciating the plays and poems.

F. S. L.



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THE TEMPEST

ACT I—SCENE I

1. *Where is the scene of this drama placed?*

Scene i is on board a ship at sea; the rest of the action is on Prospero's Island.

2. *Can you give a reason why Shakespeare begins this play with a storm?*

Because he wished to draw the enemies of Prospero to his island in an apparently natural manner. This storm was caused by Prospero. Scene ii, lines 194 to 208. Some commentators suggest that the storm was intended to recall the foul play by which Prospero was robbed of his dukedom. In the author's day the elements were supposed to be in very close sympathy with human joys and sorrows.

SCENE II

3. *What do you learn about Ferdinand?*

Ferdinand is a son of the storm-wrecked

king; of "brave form"; is drawn to Prospero and Miranda by Ariel's music; "he is gentle and not fearful" (line 467); and falls in love with Miranda immediately.

4. *What expression of the Realistic, the Romantic, and the Supernatural does Shakespeare give in this act?*

The conversation of the sailors, and the love between father and child are examples of Realism. Ariel's account of his part in the storm, and the bewitching of Ferdinand are examples of the Supernatural. The love of Ferdinand and Miranda for each other is an expression of Romance.

ACT II—SCENE I

5. *What description of the island does Gonzalo give?*

"Here is everything advantageous to life." "How lush and lusty the grass looks! how green!"

6. *What does Ariel do for Gonzalo?*

He prevents Gonzalo from being killed while asleep by Antonio and Sebastian, by singing in his ear and waking him. Lines 305-310, Scene i.

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SCENE II

7. *What is the dramatic purpose of this humorous scene?*

To contrast with the tragic; it temporarily relieves the mental and emotional strain of the spectators of the drama. The final result is to make the tragedy more effective by means of contrast.

ACT III—SCENE I

8. *What task does Prospero impose upon Ferdinand?*

The task of removing and repiling several thousand logs. Line 10.

9. *Compare the love scene of Miranda and Ferdinand with that of Romeo and Juliet; in what are they alike; how do they differ?*

The love scenes of Miranda and Ferdinand and Romeo and Juliet are alike in that all four fall in love at first sight; that their fathers are enemies; that both girls are very young and childlike; that they profess their love at once. The scenes differ in that Miranda does not recognize her feeling for Ferdinand because she has never heard of such a thing as love; while Juliet recognizes her feeling for Romeo at once,—her mother has al-

ready discussed marriage with her. The love of Ferdinand and Miranda adds brightness and light to the play while that of Romeo and Juliet bursts forth with a passion which portends tragedy.

ACT IV

10. *Give as good a description as you can of Caliban.*

Caliban has the body of a beast and the head of a deformed dwarf; he crawls upon all fours rather than walks upright. His passions are bestial, yet he sees the beauty in nature with a poet's mind. Act I, Scene i, lines 283-284; Act III, Scene ii, lines 26-40; Act III, Scene ii, lines 144-152; Act V, Scene i, lines 264-270, 287-291.

11. *How does the action of the play progress in this act?*

Ferdinand's labors are rewarded by the gift of Miranda's hand, while Caliban, Stefano, and Trinculo are punished.

ACT V

12. *How does the author bring Prospero to release his prisoners?*

Prospero, through study and reflection,

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resolves to release his prisoners if they show penitence for the past.

13. *What do you think of Prospero?*

A matter of personal opinion. He is calm, dignified, and scholarly, typifying a gentleman.

14. *How does he present Ferdinand to his father again?*

Alonso looks into Prospero's cell, discovering Ferdinand playing chess with Miranda; then Ferdinand tells his father of his engagement to Miranda.

GENERAL

15. *What do you think of The Tempest?*

A personal question for each reader.

16. *Why is it not a good play to be acted?*

Because of the difficulty of presenting the supernatural on the stage and its unreality.

17. *What do you learn from the epilogue?*

Various interpretations are given this speech. The actor who took the part of Prospero makes a speech in words which seem to apply to the play, but in reality plead for the friendly judgment of the audience.

THE TWO GENTLEMEN OF VERONA

ACT I—SCENE I

1. *What does Shakespeare tell about the characters Proteus and Valentine, lines 63-68?*

Valentine is shown to be a man of action, generous, unemotional, true; Proteus is a man of reflection, selfish, emotional, false.

2. *Is this scene humorous? Why?*

Yes. See lines 20, 23-40, 70-158. The play upon words in the scene between Valentine and Proteus; the play upon words in the scene between Speed and Proteus; and Speed himself make the humor.

SCENE II

3. *Compare the first 50 lines of this scene with "The Merchant of Venice," Act I, Scene ii, lines 37-140.*

Note the similarity in the speeches of Lucretia and Portia; Julia and Nerissa.

4. *What are your conclusions?*

That Shakespeare liked the scene in the earlier play and therefore developed the

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same situation when he wrote "The Merchant of Venice." That Shakespeare used whatever he liked or whatever "took" more than once.

SCENE III

5. *Why is this an important scene?*

Because it tells the audience that Proteus, the devotee of love, is to be separated from the woman he loves and, therefore, raises the questions, "How will he act?" "What will he do?"

ACT II—SCENE I

6. *What shows you that Valentine's love for Silvia is genuine?*

Valentine's failure to see through Silvia's device (see lines 121-140) suggests that his love for her is genuine.

SCENE II

7. *What is the reason for giving this short scene?*

In order to show Proteus and Julia together. After hearing his speech, lines 8-12, an audience would be further interested in the questions raised at the end of Act I, Scene iii.

SCENE III

8. *What kind of humor is found in this scene?*
9. *Do you enjoy it?*

Natural, homely nonsense. If one sees the clown leading his dog by a string onto the stage, the quibbling wit of the speeches will probably cause laughter.

SCENE IV

10. *How does Thurio reveal his character, lines 10-42?*

By his speeches, especially lines 12, 20 and 30. In the first he shows jealousy; in the second, stupidity; in the third, anger.

SCENE V

11. *Would comedy of this kind interest a modern audience?*

It would depend upon the way it was played. The words *read* probably seem uninteresting but the action which goes with the words on the stage would cause laughter. This scene shows the absolute necessity of *visualizing* a play.

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ACT III

12. *Which character is the more interesting, Valentine or Proteus?*

The answer will depend upon the reader; whether he is more interested in seeing treachery punished or honesty and love rewarded. Both are interesting.

ACT IV--SCENE I

13. *How does Shakespeare make Valentine's willingness to become an outlaw less objectionable, lines 71-76?*

By a reference to the romantic robber Robin Hood, by the statement of the Third Outlaw that some of the band are gentlemen (lines 44-51), and by the agreement to

"... do not outrages

On silly women or poor passengers."

(Lines 71-73.)

14. *Summarize the ways by which the story is complicated.*

The introduction of Thurio as the chosen suitor of Silvia; the arrival at Milan of Proteus, and his immediate determination to supplant Valentine; Julia's trip to Milan in search of Proteus; Thurio's ap-

peal to Proteus for aid in his wooing; Proteus's failure to recognize Julia and his giving her a position as his page; Silvia's escape from her father's court, her capture by the outlaws, and her rescue by Proteus; these events make up the complications.

SCENE II

15. *What feelings are aroused by lines 68-112?*
Satisfaction and sympathy. Satisfaction, because Silvia tells Proteus what she thinks of him and his actions; sympathy, because Julia hears the man she loves declare his love for another, and because she also hears Silvia tell Proteus what he is.

ACT V

16. *Does Proteus deserve the reward he receives?*
No. The mere statement of repentance is not sufficient punishment.
17. *Will Julia be happy with Proteus?*
Probably not. At least, one cannot be certain that Proteus will treat her well; but perhaps she would be happy with Proteus under any circumstances.

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GENERAL

18. *Do you like the way in which Shakespeare ends the play?*

Many do not; to them the end seems to be forced and weak.

19. *Are there any scenes or characters which seem unnatural?*

Some of Valentine's actions seem unnatural, see Act III, Scene i; Act V, Scene iv, lines 78-83; the Outlaws all seem unnatural; Eglamour does not live up to the reputation given him in Act IV, Scene iii, lines 11-13. Act III, Scene ii; Act IV, Scene i, seem unnatural.

THE MERRY WIVES OF WINDSOR

ACT I—SCENE I

1. *Describe the characters in this scene, basing your descriptions upon what they say.*

Justice Shallow, his name describes him; Slender, his name describes his wit as clearly as his physique; Evans is a simple, laughable, melancholy Welsh parson; Page is shown as a natural gentleman; Falstaff, an egotistical, hugely fat rogue, happy, unmoral, not sensitive to small vices such as lying, petty theft, and deceit; Bardolph, Nym, and Pistol, three hard-drinking rascals, who hide behind brave words and horrible looks; Anne Page, pretty, natural, girlish; Mistress Ford and Mistress Page, two pretty, healthy, honest, high-spirited women; Simple, described by his name.

SCENE III

2. *What is the spirit of this scene?*

Boisterous, noisy, bar-room fun.

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ACT II

3. *What parts of the three scenes of this act advance the main story of the play?*

Scene i, lines 1-209; Scene ii, lines 50-350;

Scene iii does not advance the main story.

4. *What parts are given merely to amuse?*

Scene i, lines 210-261; Scene ii, lines 1-38; all of Scene iii.

ACT III—SCENE I

5. *Do you enjoy the humor of Slender's asides?*

The love-sick way in which Slender delivers these asides makes them very funny.

SCENE III

6. *Are you interested in the plan of Mistress Page and Mistress Ford?*

If you see the fun that is coming you must be interested.

SCENE IV

7. *How does Slender act in this scene?*

Not like a lover or a youth of ordinary intelligence, but like a simpleton or a country gawk.

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8. *What do you think of his wooing?*

His words and his actions make the audience laugh at him.

SCENE V

9. *Does this scene appeal to you as funny? Why?*

Falstaff's description of what happened to him is certainly funny and to this description is added the fact that he tells the whole story to Ford.

ACT IV—SCENE I

10. *How would this scene have to be played in order to show the fun in it?*

Very earnestly and seriously. The answers come quickly and glibly.

SCENES IV AND VI

11. *Which of the two plans for Anne's marriage do you want to succeed? Why?*

Fenton's plan, given in scene vi; because he is the only sensible suitor.

ACT V—SCENE V

12. *How is the comedy finally concluded?*

With a delightful fairy scene in which Falstaff and Ford are both brought to

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realize their shortcomings and Anne and Fenton announce their marriage.

GENERAL

13. *Are you more interested in the story of Falstaff or in the story of Anne and Fenton? Why?*

Probably in the story of Falstaff; because of the fun.

MEASURE FOR MEASURE

ACT I

1. *How are you informed of the conditions in the city which need to be changed?*

By the Duke's telling Friar Thomas why he put Lord Angelo in command of the city.

ACT II—SCENE II

2. *Should Angelo have been moved to clemency by Isabella's arguments?*

Yes. Isabella, the pure young woman, pleading for her brother would have gained clemency from a true man of noble character.

ACT III

3. *Does this act suggest that the Duke understood Angelo's real character?*

We see that the Duke understood Angelo's character from his conversation with Isabella after listening to her re-

cital to her brother. See lines 221-267, Scene i.

ACT IV

4. *How does Shakespeare try to make Mariana's assent to the Duke's plan seem less repulsive?*

Lines 66-76. The duke disguised as a friar urges Mariana to go to Angelo, saying Angelo is her husband by a pre-contract therefore it is no sin to go to him.

ACT V

5. *What are your criticisms of the final disposition of the chief characters?*

Mariana's marriage to Angelo, whom she has finally gained by trickery, is not pleasing to the majority. It would seem that Angelo deserved some punishment. Lucio's untruthfulness does not seem to deserve the sentence of death. That Claudio should be released is pleasing to the audience, but there is no special feeling for Barnardine. Isabella is one of Shakespeare's finest women characters. That her virtue and goodness should be rewarded by an offer of the Duke's hand gives general satisfaction.

GENERAL

6. *How does this play show the differences between the ethics of Shakespeare's time and modern times?*

That a play, dealing with such a theme and having such scenes and such devices, could be written with the idea of being produced in public shows the difference between the ethics of Shakespeare's time and modern times.

THE COMEDY OF ERRORS

ACT I—SCENE I

1. *Are you interested by Ægeon's story?*

This story, "which envelops the whole comic plot," receives the favorable comments of all the critics. They refer to it as "interesting," "pathetic," "striking," etc.

2. *What are the important points in it?*

In Epidamnum his wife gives birth to twin sons, "the one so like the other as could not be distinguished." At the same inn and at the same time male twins were born to "a meaner woman"; they too were alike in appearance. Ægeon bought these two boys to attend his sons. The family began the journey home; were shipwrecked; Ægeon and his wife were separated, each having one son and one servant. Ægeon and the two boys reached Syracuse, where they lived for eighteen years without hearing word of the mother and the other two boys. The son secured his father's per-

mission to go in search of his mother and brother. After two years the father started to find his family; this search has lasted for five years. He has arrived at Ephesus hopeless of ever finding the lost ones.

SCENE II

3. *What does Antipholus of Syracuse think of the message he received from the mistaken Dromio?*

He thinks his servant is trying to fool him or cheat him.

ACT II—SCENE I

4. *What kind of woman is Adriana?*

Adriana is a wealthy, good looking, fretful, peevish, jealous woman.

5. *How does Shakespeare make the mistakes seem natural to Antipholus of Syracuse and his Dromio, lines 184 ff?*

By making them think the strange events are caused by witches, fairies, goblins, etc. Note the many references throughout the play to fairies, sprites, and conjurers.

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ACT III—SCENE I

6. *Has Antipholus of Ephesus any excuse for making the announcement found in lines 107-121?*

Her upbraidings at his lateness and her suspicions as to its cause—when he really was purchasing a present for her—seem to give an excuse.

7. *Do you attach any importance to the proposed gift of the chain, lines 117-119?*

It suggests further trouble.

SCENE II

8. *Contrast Luciana with her sister.*

Adriana is shrewish; Luciana is womanly. Adriana repels; Luciana attracts. Adriana is suspicious; Luciana is trustful. Both are good-looking.

9. *Why is the idea in line 161 repeated?*

In order to keep before the audience the idea that Antipholus believes the strange events are caused by witchcraft. If he believes this an atmosphere of plausibility is thrown about the play.

ACT IV

10. *What is the first incident which shows Shakespeare is getting ready for the explanations which come in Act V?*

The arrest of Antipholus of Ephesus because he is definitely located in prison and cannot make further complications. Note the confinement of the various characters before the final explanation.

11. *Was Adriana justified in thinking her husband had gone mad?*

Yes. That she was justified is clearly evident if the action has been visualized.

ACT V

12. *Has Adriana deserved the rebuke of the Abbess, lines 68ff?*

Read her speech in lines 62-67. She certainly did.

13. *Do the events of this act follow in natural sequence?*

They do. Note the way in which the comic and pathetic elements of the play are joined.

GENERAL

14. *What type of play is this?*

This is a farce; the only one Shakespeare wrote.

15. *Do the characters develop as the play progresses or do they remain as they were at the opening of the play?*

The characters do not develop, they are the same at the end as they were at the beginning.

16. *Keeping the explanation of Antipholus of Syracuse in mind, does the play seem plausible?*

Not very; where there is so much improbability one has to yield himself to the fun of the play and not think much about the probability.

17. *Did you enjoy the fun in this play?*

If you did not, reread it. Perhaps a closer acquaintance will enable you to enjoy it.

MUCH ADO ABOUT NOTHING

ACT I—SCENE I

1. *Who are the interesting characters in this scene?*

The interesting characters of this scene are Beatrice, Hero, Don Pedro, Claudio, and Benedick.

2. *In what attitudes toward each other are Beatrice and Benedick shown in the opening scene and to what are those attitudes due?*

Beatrice and Benedick are shown as engaging in a "kind of merry war. . ." They never meet but "there's a skirmish of wit between them." Lines 65-67. They are both witty and both scoff at love.

ACT II—SCENE III

3. *What is the purpose of the stratagem practiced upon Beatrice and Benedick?*

Don Pedro has proposed that they marry Benedick to Beatrice—he calls it one of Hercules' labors. Scene i, line 379-386.

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He proposes it as a joke to while away the week before Claudio's marriage to Hero.

4. *What is the cause of Don John's perfidy to Claudio?*

There is no cause for Don John's perfidy to Claudio. Don John has an envious, sour nature which delights in causing trouble. Scene i, lines 5-11.

ACT IV—SCENE I

5. *How would a modern audience respond to a man's mortifying an innocent woman as Claudio did Hero at the altar?*

The response from a modern audience to such a scene as this would be hostile. It probably would cause the play to be a failure.

ACT V—SCENE III

6. *What do you think of the church scene and Claudio's poem and song?*

This shows how differently people felt in Shakespeare's time from what they do now. The poem and song are very crude and unnatural.

SCENE IV

7. *Comment upon Claudio's willingness to marry a masked woman.*

Claudio was willing to do anything to make amends for his conduct toward Hero—so he willingly agreed to marry Leonato's niece without seeing her until after he had sworn to marry.

GENERAL

8. *Where is the climax in this play?*

The climax is where the characters are all assembled in the church for the wedding of Hero and Claudio, when Claudio accuses Hero of being wanton. Act IV, Scene i.

9. *Who are the principal characters?*

The principal characters of the play are Beatrice, Benedick, Claudio, Hero, Don Pedro, and Dogberry.

10. *Comment on the art with which Shakespeare has raised Benedick and Beatrice to the height required for a mutual avowal of love after all that has passed between them.*

Shakespeare shows his skill in the handling of Beatrice and Benedick. Beatrice shows her interest in Benedick in Act I,

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Scene i, by inquiring about him of the messenger. She piques his self-esteem by her wit; he angers her by his woman-hating airs. When she hears that he is in love with her, she changes her attitude towards him. When he hears that she is in love with him, his attitude changes. Then Hero's misfortune brings them together, for they are the only two who believe in Hero's innocence.

LOVE'S LABOUR'S LOST

ACT I—SCENE I

1. *What are the terms of the oath referred to in this scene?*

To live and study at the castle for three years; not to see a woman during that term; to eat one meal a day six days in the week, and nothing on the other day; and to sleep only three hours each night.

SCENE II

2. *Compare the kinds of humorous effluences furnished by Moth, Costard, and Armado.*

Armado, the gentleman, furnishes the occasion by the use of big words; Costard furnishes fun through his stupidity; Moth furnishes fun through his keen wit.

ACT II—SCENE I

3. *How far has the oath been kept, when this scene closes?*

They have all broken the oath, since each has seen and fallen in love with a woman.

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Nothing is said about the other terms of the oath.

ACT III—SCENE I

4. *What two errands are entrusted to Costard?
Has he wit enough to keep them straight?*

Costard is instructed by Armado to take a note to Jaquenetta and by Biron to take one to Rosaline. One knows at once that Costard will not be able to deliver the notes to the proper recipients.

ACT IV—SCENE I

5. *What is there about the letter that is characteristic of Armado?*

The use of many bombastic words and quotations is characteristic of Armado.

6. *What mood are the ladies in?*

The ladies are in a very jolly, happy mood.

SCENE II

7. *What is the character of Holofernes?*

The character of Holofernes is that of a priggish schoolmaster always trying to show his learning.

SCENE III

8. *Who are the "Four woodcocks in a dish," and why are they called so?*

"Four woodcocks in a dish" refers to the King of Navarre, Dumain, Biron and Longaville; woodcocks means foolish fellows. Biron says that because each has been trying to write poetry to his love.

9. *By what line of reasoning does Biron justify the breaking of their oath?*

Biron justifies the breaking of their oath by a verbose fantastical form of reasoning, which has at times just enough logic to carry it.

ACT V—SCENE I

10. *What is the nature of the humor of this scene?*

Verbosity and a play upon words is the nature of the humor of this scene. The play is thought by many critics to be a satire upon the many nobles who tried to shine as wits and punsters.

SCENE II

11. *Describe the trick the ladies play on the lovers.*

Boyet tells the ladies that the four lovers

are coming disguised as Russians, so the ladies in turn disguise themselves, so that each man makes love to the wrong woman.

12. *How do the "Four Worthies" take the way their efforts are received?*

The "Four Worthies" do not fully realize that their efforts were laughed at.

13. *What is "Love's Labor" in the play, and how is it "lost"?*

Love's Labor in the play is winning the four women—it is lost because the Princess's father dies and she compels the King to wait a year, so likewise do all the others.

A MIDSUMMER-NIGHT'S DREAM

ACT I—SCENE I

1. *Explain the relations between the four lovers.*

Lysander and Hermia are in love with each other, but Hermia's father, Egeus, favors a second suitor, Demetrius, for his daughter. Demetrius has formerly been in love with Helena but has deserted her, although she still loves him.

2. *Just why does each of the lovers go to the forest?*

Hermia goes to the forest to meet Lysander with whom she is going to his aunt's to be married. Helena knows of it, so tells Demetrius so he can pursue them, she follows that she may watch him—Lines 250-251—Scene i.

SCENE II

3. *Are these characters to be thought of as Athenians? If not, do they belong in this play?*

These characters are not to be thought of

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as true Athenians. They belong to the play. Athens was taken because to the English that was the city of beauty and the nearest approach to an ideal city.

4. *What sort of a person is Bottom?*

Bottom is a weaver, a thinker, an egotist and a tyrant.

ACT II—SCENE I

5. *Do these fairies make you think of Greece, or some other country?*

These fairies remind one more of England than Greece. The references to the cowslips and to the housewife churning are truly English.

6. *What are some of the lines that are most fairy-like?*

The first fifteen lines of scene i are most fairy-like.

7. *Are they represented with petty minds as well as tiny forms?*

Titania is not represented with a petty mind although Oberon and Puck are.

8. *What is the power of the magic plant, and how does Oberon mean to have it used?*

The magic plant, love-in-idleness, makes the one to whom it is applied love the first thing he or she sees upon awaking.

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Oberon means to have it applied to Titania, so that she will give up the page before he will remove the charm from her.

SCENE II

9. *How seriously are we to take this scene?*

We are to take this scene as one of Puck's inimitable jokes.

10. *In this and other scenes, how does Puck feel about his mistakes?*

Puck has no compunctions about any of his mistakes.

ACT III—SCENE I

11. *Do the characters in this scene know that they are funny?*

The characters in this scene have no idea that they are funny, in fact Bottom wishes the audience to be informed that he is Bottom to put them out of fear.

12. *Show how Titania's fairy daintiness affects the humor of the closing part of the scene.*

That the dainty fairy Titania could love the monster Bottom with the body of a man and the head of an ass adds much humor to this scene, especially when she calls Cobweb, Peaseblossom, and Mustard Seed to wait upon him.

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SCENE II

13. *Explain the confusion of the lover. here; how is it to be straightened out?*

Oberon told Puck to put love-in-idleness on Demetrius, instead he put it on Lysander by mistake, then he puts it on Demetrius; both men see Helena on first awaking and scorn Hermia. Oberon tells Puck to put them to sleep when they go to fight a duel and put something on Lysander's eyes to break the charm.

ACT IV—SCENE I

14. *How far is Bottom turned into an ass, and how far does he remain his natural self?*

Bottom is turned into an ass only in the shape of his head and what he wishes to eat. He still thinks as the Weaver Bottom did.

15. *Is the hunting party a good addition to the play?*

The hunting party makes the awakening of Lysander and Demetrius seem more natural and helps straighten out the confusion of the preceding scene.

16. *When Bottom wakes, how much does he remember?*

Bottom remembers that he thought he was an ass and had ass's ears.

ACT V—SCENE I

17. *Is Quince's prologue nonsense because of the way it was written, or of the way he recites it, or both?*

Quince's prologue is nonsense because of the way it is written and the way in which he recites it.

18. *What absurdities of stage-management occur in the mechanics' play?*

The wall making a speech, and later showing a chink by holding up two fingers; the man with lantern, the dog and bush of thorn representing Moorshine; and Snug's announcement that he is not a real lion are a few of the absurdities.

19. *Which of the actors makes the funniest blunders in language, ' what trait of his character leads him to make them?*

Pyramus makes the funniest blunders in language; his bombastic and dictatorial manner causes him to do this.

20. *Do the comments of the spectators have any effect on the actors?*

The comments of the spectators have no effect upon the actors so intent are they upon their play.

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GENERAL

21. *What popular beliefs are connected with Midsummer's Night?*

Some of the popular beliefs are that whatever is wished on Midsummer's Night will come true; that after night-fall the fairies are all-powerful; that they often steal new brides, or turn cowslips sprinkled on the doorstep into flames to burn those who have harmed them.

22. *Whose dream is meant—Titania's, Bottom's, the lovers', or the reader's?*

See lines 440 to 460 in Act IV. It is generally believed to refer to the audience.

THE MERCHANT OF VENICE

ACT I—SCENE I

1. *What does this scene show of the character, circumstances, and friends of Antonio?*

It shows that Antonio is a wealthy, independent, able, business man; warm hearted and loyal to his friends. In this first scene he is thoughtful and depressed. His friends are able, happy young fellows, less well-to-do, and less thoughtful.

2. *What lines of story-interest are suggested in the last few speeches?*

The last few speeches between Bassanio and Antonio show the great friendship existing between them; they also interest the audience in Bassanio's wooing and in the raising of the money which makes his wooing possible.

SCENE II

3. *What natural, girlish things does Portia say?*

Almost every speech has these characteristics. The first, third, sixth, seventh, eleventh, seem especially girlish.

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4. *Has anything been mentioned in the play so far that is not perfectly credible?*

The only thing which can be questioned is the will of Portia's father. Would a sane man leave such a will?

SCENE III

5. *What lines, scattered through this scene, make you suspicious of Shylock's apparent generosity?*

Line 30; lines 42-53; 59-61; 107-129. When seen on the stage several bits of "stage business" clearly suggest that Shylock does not mean what he says.

ACT II—SCENE II

6. *What action or "stage business" would take place in this scene?*

Launcelot acts as a clown. He addresses his thumbs as "Conscience" and "the fiend." In lines 42-46 he twists his father about at each reference to *turn*. When Gobbo refers to Launcelot's beard he is feeling of the boy's long hair. In line 113 he has placed one hand with the fingers widely separated on his side and quickly rubs his father's hand over it. The "business" in lines 129-151 is very

funny; Launcelot and his father are back to back, their arms locked and as each speaks he faces Bassanio. The whole scene is laughable largely because of the way in which it is played.

SCENES III AND VI

7. *What are the reasons for thinking that Shakespeare expects us to sympathize with Jessica in her elopement?*

Because of the thoughts given in Scene iii, lines 1-3; Scene iv, lines 34-40; Scene v, lines 1-6, 13-14, 47-52; Scene vi, lines 51-57.

SCENE VII

8. *Does the Prince of Morocco choose as you would have expected, from his character as shown in Scene i?*

In Scene i Morocco is shown as a brave, boastful, self-centered man. It is natural that he would disdain the leaden casket; pause long over the silver casket because of its inscription which appealed to his pride, and finally choose the golden casket because his "glowing Oriental imagination is captivated by the vision of Portia as the world's desire."

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SCENE IX

9. *At the end of the second act, how far have the love-story and the bond-story developed, and what should be expected to happen next in each?*

The audience knows Bassanio and Portia are interested in each other; that Bassanio has secured the funds which will enable him to appear as a suitor, and that he has started for her home. In the bond-story the audience knows Shylock hates Antonio, yet he has made an apparently generous bond with him; that the Christians have aided Jessica to elope, thus furnishing fresh fuel to Shylock's hatred of them.

The audience may expect to see Bassanio try his fortune with the caskets; in the bond-story the expectation is that Antonio will be forced to forfeit the apparently harmless bond.

ACT III—SCENE I

10. *Balance the best things Shylock says in this scene with the worst, and decide whether in the main we are expected to sympathize with him.*

The best speech of Shylock is found in lines 132-135, which is really a wonderfully pathetic speech. His worst speeches are those in which he gloats at the idea of Revenge. Because of the loss of his daughter and his money and because of what he says in lines 61-75 the audience is probably expected to have some sympathy for Shylock at this point.

11. *Does the elopement of Jessica have any effect on the main story?*

It makes Shylock more determined to be revenged upon Antonio.

SCENE II

12. *Is this scene more or less interesting from the fact that we have seen Morocco and Arragon choose?*

It is more interesting because we have seen Morocco and Arragon choose—and fail.

13. *What qualities does Portia show, in the various parts of this scene?*

Love and coyness, lines 1-24; determination, lines 40-42; pride, lines 53-60; fear, lines 60 ff.

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SCENE IV

14. *What is Portia's plan, and in what spirit does she undertake it?*

The audience knows Portia is going to follow her husband disguised as a man, but she does not make clear just what she intends to do. Lines 62-78 show the spirit of fun with which she undertakes her plan.

ACT IV—SCENE I

15. *Just how far has the trial got, when Portia enters?*

The trial has progressed to the point where it is clear that Shylock is actuated by hatred and is determined to have his bond. There seems to be no escape for Antonio.

16. *Why does Shakespeare have Portia prolong Antonio's agony by letting Shylock go so far towards cutting the pound of flesh?*

For the dramatic effect upon the audience.

17. *Are we expected to take sides in this scene for or against Shylock?*

Without doubt the audience is expected to take sides against Shylock.

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18. *Would you be willing to have the play end with Shylock's exit, line 412?*

This is the end of the story as far as Shylock is concerned. Many think the play should end here. The idea of a comedy, however, seems to require a lighter and more romantic ending.

ACT V—SCENE I

19. *What is the tone of the first 100 lines of this scene, as compared with Act IV?*

Light, fanciful, romantic; Act IV is tragic.

20. *In what mood is the audience expected to go away?*

Light hearted and happy.

AS YOU LIKE IT

ACT I—SCENE I

1. *Why do people find Orlando attractive?*
Because he is young, brave, sweet tempered, and ill treated.

SCENE II

2. *Are you interested in Rosalind and Celia?*
What Charles says of them in Scene i, lines 112-118 interests an audience at once. The naturalness of their conversation in Scene ii adds to that interest.

3. *What points in Rosalind's character are brought out in Scene iii?*

Her ready wit in the first 42 lines; her brave, calm, womanly dignity in the next 80 lines; and her youthful high spirits in the last 25 lines.

ACT II

4. *What purpose does Scene i serve?*
It shows the banished Duke; develops his character; rouses interest in him and his fortunes.

5. *Why is the last part of this act (beginning with Scene iv) so broken up?*

The audience must see the fugitives on their way to the Forest of Arden and must also see the life to which they are going. In order to do this the short scenes were necessary.

SCENE V

6. *What are your first impressions of Jaques?*

Perhaps you find this strange man interesting; perhaps he repels you. To many who know him well he is a delight. They find his egotism, his melancholy, his bored attitude toward everything, his satire, delightful.

7. *Practically everybody knows one of the speeches in Scene vii. Find it.*

Lines 139-166.

8. *Why does it make such an impression?*

Because of the poetic way in which the truthful observation is presented.

ACT III

9. *Pick out the things you particularly like in Scene ii.*

The passages chosen will be determined by the clearness with which the action is

visualized. The action here must be *seen*.

10. *Do you think it reasonable that Orlando should not recognize Rosalind?*

Yes. He has been in her company but for a few moments; he has left her safe in her uncle's home; he has no reason to suspect her banishment.

11. *What are the differences between Audrey, Phæbe, Silvius and Rosalind and Celia?*

Audrey, Phæbe, and Silvius are unlettered country people while Rosalind and Celia are from the Court, and have the refinement that Court-life would give.

12. *How has Shakespeare made these differences clear?*

By the way in which they speak; the country folk are blunt and outspoken. Rosalind and Celia conceal their real thoughts and feelings, only giving the audience hints. The differences are more clearly marked when the characters are seen on the stage, by costume and actions.

ACT IV

13. *Does this first scene seem natural?*

14. *In what spirit should it be played?*

If the spirit of fun and make-believe which Rosalind and Orlando have adopted is ac-

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cepted by the reader this scene seems natural.

15. *Would Orlando's rescue of his brother have been more interesting had it been shown on the stage?*

No. Such a scene could not be staged. Snakes and lions could not play the parts; imitations would be laughable. Ghastly, revolting scenes are generally given in the form of narrations.

16. *Does Oliver guess Rosalind's sex when she swoons?*

Some critics think he does, others think he does not. See Act V, Scene ii, lines 21-22.

ACT V

17. *Why doesn't Rosalind reveal her identity to her father sooner?*

Because she has been too much interested in her own affairs.

18. *Are you prepared for the conversion of Duke Frederick?*

No.

19. *Does it seem more or less reasonable than the reformation of Oliver?*

It seems less reasonable.

20. *Is the final decision of Jaques to remain in the forest appropriate to his character?*

21. *Why?*

Yes. He has seen the world and cares no more for it; he delights in idle speculation and thought, yet his thought leads to nothing. He is an excellent example of "an utterly useless yet perfectly harmless man." One critic says, "Jaques has too much prudence to leave his retirement."

22. *In the epilogue why does Rosalind say, "If I were a woman . . . "?*

Because the part of Rosalind was played by a boy. All female parts were played by boys until the Restoration; women did not appear on the stage until 1660.

GENERAL

23. *What makes this one of the most popular of Shakespeare's plays?*

Because of the delightful characters; the fresh, sprightly dialogue; the natural and pleasant story.

24. *What scenes do you like best?*25. *What speeches do you like best?*26. *What speeches are worth memorizing?*

These questions must be answered by the reader himself.

THE TAMING OF THE SHREW

INDUCTION

1. *Describe Christopher Sly.*

Christopher Sly is a drunken tinker, with whom the hostess of the inn is quarreling outside the inn because of the glasses he has broken.

2. *Outline the induction.*

The first scene gives a good idea of Sly, and shows the lord coming in from hunting with his fine hounds and his huntsmen. He discovers Sly in his drunken sleep. He decides to have Sly taken to his, the lord's, home, put in his best chamber, and treated as a most honored guest would be. Just after Sly has been taken away a servant says some strolling players offer their service to his lordship. He orders them to play before Sly. He has his page dress as a lady and pretend to be Sly's wife.

3. *In what frame of mind would this induction put an audience?*

This induction would put an audience in a very happy frame of mind.

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ACT I

4. *What part of the story is told in Scene i?*

This scene describes the two daughters of Baptista, Katharina and Bianca; Bianca's three suitors and the father's refusal to accept any of them until Katharina has one. It tells of Lucentio's plan to woo Bianca unknown to her father.

5. *Why has Petruchio come to Padua?*

Petruchio has come to Padua to see something of the world and to find a rich wife.

6. *How does he receive Hortensio's suggestion about Katharina?*

He says he would like to meet Katharina at once, that if he married "wealthily, then it will be happily."

ACT II—SCENE I

7. *Describe the comedy elements in this scene.*

Petruchio asks for Katharina and describes her as possessing all the qualities which he knows she lacks. He presents Hortensio as a tutor, and Gremio presents Lucentio as a tutor of Greek and Latin. Tranio the servant, introduces himself as Lucentio. These are some of the comic elements.

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8. *What effect would the first meeting of Petruchio and Kate produce on the stage?*

The first meeting of Petruchio and Kate would be very funny. This is the first time she has ever met anyone who was not afraid of her.

9. *What does Baptista say concerning his daughter Bianca's suitors?*

"'Tis deeds must win the prize; and he of both that can assure my daughter's greatest dower shall have my Bianca's love." Scene i, lines 344-346.

ACT III—SCENE I

10. *Describe the Latin lesson and the waiting music teacher.*

The real Lucentio is trying to tell Bianca who he is, while pretending to teach her Latin. Hortensio is tuning his instrument, impatiently waiting to give her a music lesson and try to further his suit. Bianca shows that she is something of a coquette.

SCENE II

11. *How must Kate have felt when her fiancé arrived for the wedding?*

Kate had protested against marrying Pe-

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truchio, she was chagrined when he did not appear at the appointed hour. When he did appear in his fantastic dress she certainly would not have married him if she had not feared him.

12. *How did Kate accept her first "taming"?*
Kate tries entreaty and then independence in vain.

ACT IV

13. *How is the love-story progressing?*
Bianca's love-story is progressing rapidly. Hortensio becomes disgusted and says he will be married to a wealthy widow.

14. *What part does the pedant play?*
The pedant plays the part of Lucentio's father, Vincentio.

ACT V

15. *How does the story progress?*
The story progresses rapidly; while Baptista goes to make the marriage agreement with the supposed father the real Lucentio takes Bianca to the church and marries her.
16. *Was the use of the disguised identities a fa-*

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vorice device of Shakespeare? Where has he used it in this play?

Shakespeare made much use of disguised identities; in this play Lucentio and Hortensio are disguised as teachers, Tranio as Lucentio, and the pedant as Vincentio.

GENERAL

17. *What is the strength of this play?*

The story of Katharina and Petruchio is the strong thing in the play.

18. *What is its weakness? Is the interest maintained throughout?*

The weakness is the long drawn out story of Bianca and the numberless foolish intrigues. The theme of the play seems nearer farce than comedy.

ALL'S WELL THAT ENDS WELL

ACT I—SCENE I

1. *Define the sorrow which Helena says she affects and that which she says she has.*

"Helena's *affected* sorrow was for the death of her father; her real grief related to Bertram and his departure."—Hudson.

SCENE II

2. *Is the clown an "idiot," silly by nature, or an "artificial" clown?*

He is like Touchstone, an "artificial" clown.

3. *Is the Countess sincere in what she says to Helena?*

She is shown to be so sincere, so sensible, so good as the play progresses that one must conclude she was sincere at this point.

ACT II—SCENE III

4. *Does Bertram appear in a favorable light in this scene? Why?*

Not very. He may be excused somewhat

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for objecting to a forced marriage but his language might have been more mild. See lines 119-123.

5. *How would Helena act during lines 109-155?*

Her speech, lines 154-155, suggests that she acts in such a manner as would rouse our pity.

6. *In what respect is Helena arrogant?*

In choosing a man above her station, but especially in her belief that she could compel him to love her. Had she not been successful her arrogance would have been more conspicuous.

ACT III—SCENE IV

7. *What is your attitude toward Helena's action?*

SCENE V

8. *Is your interest in the story any greater? Why?*

Scenes 4 and 5. These are personal questions.

ACT IV—SCENE II

9. *Can you explain lines 20-31?*

Few passages in Shakespeare have been more belabored than this. To understand it, we must bear in mind what Bertram has

been doing and trying to do. He has been swearing love to Diana, and in the strength of that oath wants she should do that which would ruin her. This is what she justly calls *loving her ill*, because it is a *love* that seeks to *injure* her. She therefore retorts upon him, that oaths in such a suit are but an adding of perjury to lust. As to the latter part of the passage, we agree entirely with Mr. Collier, that "these lines have not been understood on account of the inversion." The first *him* refers to *Jove* (God), and *whom*, not to this, but to the second *him*; or rather *whom* and the latter *him* are correlative. The meaning, then, at once appears, if we render the sentence thus: "This has no holding, this will not hold, to swear by Heaven that I will work against him, or seek his hurt, whom I protest to love." What, therefore, does she conclude? why, that his *oaths* are no *oaths*, but mere *words* and *poor, unseal'd, unratified conditions*.—Henry N. Hudson.

SCENE III

10. What dramatic purpose is served by this examination of Parolles?

By the exposure of Parolles, who has been the counselor of Bertram, the hint is given that Bertram's turn will come soon.

ACT V—SCENE III

11. *What does Bertram do that makes him seem even more unworthy?*

His whole treatment of Diana, but more especially what he says of her in lines 187-188, 211-220.

12. *Tell the whole story of the two rings. Is your opinion of Helena affected by the fact that she does the wooing?*

Bertram announces by letter that he will not consider himself Helena's husband until she gets a certain ring from his finger. Act III, Scene ii. Helena directs Diana to ask Bertram for his ring before she seemingly consents to grant his request. Act III, Scene vii. She does so and he gives her the ring, Act IV, Scene ii. She then tells him she will place a ring on his finger that night, Act IV, Scene ii. In Act V, Scene iii, Bertram gives this ring to Lafew, who recognizes it as one Helena wore. The King asks to see it, says it is one he gave Helena, and suspects Bertram has killed his wife. At this point Diana appears apparently demanding that Bertram marry

her. She shows Bertram's family ring, telling where and how she secured it. She asks for the ring he received the night he was with her. The King calls her attention to the ring Bertram has just given Lafeu and Diana says that is the one Bertram received on the occasion she has mentioned. Bertram then confesses that the ring was Diana's. Then the King wants to know where Diana got the ring. She sends her mother for Helena who appears, calls attention to the family ring which is not in Bertram's possession, and explains the whole plot.

GENERAL

Lodge

13. *One Shakespearian scholar says the heroine of this play is Shakespeare's "loveliest creation." Do you agree? Why?*

14. *Does Helena enlist your sympathies? Why?*

15. *Has Bertram redeeming qualities?*

The fact that Helena wanted him so badly would, perhaps, suggest that he had. We can hardly believe it, however, because they are not *shown* in the play. Audiences believe what they *see* more than they believe what they *hear*.

16. *What is the central theme of this play?*
Love.

TWELFTH NIGHT; or, WHAT YOU WILL

ACT I

1. *What dramatic purpose does Shakespeare effect in the opening lines of the play?*

He announces that *love* is to be the important theme of the play.

2. *In Scene one, what information is given concerning the Duke? Concerning Olivia?*

That he is an educated gentleman; attractive; political; fond of music; and in love, though his suit is not likely to succeed. That she is attractive; lovable; mourning her dead brother in an extravagant manner; not impressed by the love of the Duke.

3. *Why did Viola take service under the Duke?*

Having lost her brother in the shipwreck, Viola decides to remain in the neighborhood until she secures some news of him. She has no friends in Illyria; Olivia will see no one; the Duke is a bachelor so she cannot go to him openly; she, therefore, disguises herself and secures employment as a page.

4. *What revelation of himself does Sir Toby make in Scene iii?*

That he is a hard drinking, boisterous, comical old chap who will entertain whoever will listen to him, with his antics and his wit.

5. *Does Sir Andrew fit the description given by Sir Toby and Maria?*

Exactly.

6. *Does Scene iii introduce a new element into the play?*

Yes, the comic element supplied by the common people.

7. *Does Viola's position in the opinion of the Duke come as a surprise?*

Having heard the love-lorn speeches of the Duke in Scene i and having seen the attractiveness of Viola in Scene ii her high position in the Duke's opinion does not come as a surprise.

8. *In the fifth scene does Viola aid the Duke in his wooing?*

No. See lines 313-317.

9. *Does this situation remind you of another of Shakespeare's plays in which a woman falls in love with another woman disguised as a man?*

"As You Like It."

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ACT II—SCENE I

10. *Why does Sebastian mention his resemblance to Viola?*

To foreshadow the coming mistakes in their identity.

11. *What is the purpose of Scene iii?*

It carries on the amusing sub-plot.

12. *In Scene iv, what dramatic purpose does the clown's comment on the Duke's changeableness serve?*

It keeps the idea of the Duke's lack of constancy before the audience. The transfer of his affections from Olivia to Viola at the end of the play makes it necessary that his inconstancy be emphasized.

13. *Do you enjoy the fifth scene? Why?*

This is considered one of the most delightful scenes of Shakespeare. The situation is extremely funny; the wit clean.

14. *What mental quality does Malvolio lack?*
Tolerance.

ACT III

15. *Was Olivia unmaidenly in declaring her love for Viola?*

Concealment suggests she was. The difference in their social positions might give Olivia some excuse.

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16. *Are you less interested in her because she did?*
17. *Is your interest further aroused by Scene ii?*
18. *Does the episode of the duel appeal to you as humorous?*

These are personal questions.

19. *To whom is Viola talking just after Antonio's exit in Scene iv?*

She is "thinking out loud." The other characters are not supposed to hear her.

ACT IV

20. *How is the plot further complicated by Scene i?*

By the appearance of Sebastian and the mistakes everyone makes in thinking he is Cæsario (Viola).

21. *Why does Olivia invite Sebastian to her house?*

The action is to be transferred to Olivia's house, where the story will end. This is the first step toward gathering the characters and action in one place.

22. *Do you find the second scene humorous? Why?*

To be answered by the reader.

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ACT V

23. *What character clears up the action of the play?*

Sebastian.

24. *How does Olivia act when she learns she has married an utter stranger?*

Surprised but not dismayed. She has known and loved Sebastian's double.

25. *Does the sudden transfer of the Duke's affections to Viola seem natural?*

His changeable character has been emphasized several times in order to make this transfer seem more natural.

26. *What becomes of the other characters—especially Malvolio, Sir Toby, and Sir Andrew?*

" . . . in the end all the persons but two either have *what they will*, or grow willing to have what comes to their hand."

GENERAL

27. *Does the confusion of identity remind you of another of Shakespeare's plays?*

The Comedy of Errors.

28. *Is the Duke's character presented consistently throughout the play?*

He is consistently shown to be inconstant.

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29. *Did you enjoy the reading? Why?*

Shakespeare connects the Duke and his group of friends with Olivia and those about her.

THE WINTER'S TALE

ACT I—SCENE II

1. *Did Leontes have any cause for jealousy here?*

Leontes had no cause for jealousy, he asks Hermione to urge Polixenes to prolong his visit. Shakespeare has portrayed in Leontes a jealousy without cause,—cruel, vindictive, and remorseless almost beyond belief.

2. *What does he order Camillo to do?*

He orders Camillo to prepare a poisoned drink and give it to Polixenes.

3. *Does he execute the order?*

No, instead he warns Polixenes and flees with him to Bohemia.

ACT II—SCENE I

4. *What do the lords and ladies think of the queen?*

The lords and ladies feel confident of the queen's innocence. Lines 130-150.

5. *Does she act as a guilty woman would be expected to act?*

She has a dignity, calmness, and self-pos-

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session without arrogance that a guilty person could not have.

6. *What does Leontes expect to learn from the Oracle?*

Leontes expects to have his suspicions verified by the Oracle.

SCENE III

7. *Is Leontes becoming more suspicious?*

In this scene Leontes is almost mad and suspects all of his attendants.

ACT III—SCENE II

8. *How does the Oracle affect Leontes?*

He is angered by the Oracle and orders the trial to proceed.

9. *What misfortunes follow?*

The prince's death is announced and the queen faints. Leontes thinks that she, too, is dead.

10. *What is the king's attitude?*

Leontes becomes repentant and resolves to do penance by visiting daily the grave in which he thinks his wife and son are buried.

11. *What is the meaning of the name Perdita?*

Perdita means lost.

ACT IV—SCENE IV

12. *In what ways is Perdita made superior to her surroundings?*

Perdita dresses in unusual clothes because of the sheep-shearing feast. She talks well as she distributes her flowers using much imagination and discernment. She is very attractive in appearance. See the speech of Polixenes about her.—Lines 154-159.

13. *Do you like the love-story of this act? Why?*
The love-story in this act is pleasing because the audience knows who Perdita is.

ACT V—SCENE I

14. *Sixteen years have passed. Has the character of Leontes changed?*

Leontes has been much softened and broadened by his sorrows of the sixteen years.

SCENE III

15. *Do you think Hermione should have forgiven Leontes so readily?*

Hermione has waited all these years without trying to influence Leontes in any way; now, when Perdita appears, she is ready to go to her husband again; like a noble woman she forgives him completely.

16. *Do you like this act? Why?*
To be answered by the reader.

GENERAL

17. *Which character is made most important in this play?*

Leontes is made most important.

18. *On what incident is the action of the whole play based?*

The action of the whole play is based upon Polixenes's decision to prolong his visit upon the request of Hermione after refusing to do so upon the request of Leontes.

19. *Compare Perdita with Miranda in "The Tempest."*

Perdita resembles Miranda more than she does any of Shakespeare's other heroines. Perdita is reared by the old shepherd and his wife. But in spite of this, she has a certain queenliness and dignity which she inherited from her mother. She seems out of place among these lowly folk. Miranda has been reared on the island by her father and has seen no one except Ariel and Caliban. She has a true womanliness and sweetness, but does not seem to have the playfulness and freedom that Perdita has. Their isolation from others of their sex, from their real position in life, and their girlishness are what probably suggests the comparison.

LIFE AND DEATH OF KING JOHN

ACT I—SCENE I

1. *What message comes from France?*

The king of France demands for Arthur, son of Geoffrey, John's elder brother, England, Ireland, Potiers, Anjou, Touraine, and Maine.

2. *What qualities does the reader admire in Philip?*

His utter frankness and bravery.

3. *Can you account for Philip's wish to be known as the illegitimate son of Richard Cœur-de-Lion?*

Richard Cœur-de-Lion was regarded as a great warrior and a wonderful personage, so Philip would rather be known as his natural son than as the legitimate son of Sir Robert Faulconbridge, a man comparatively unknown.

ACT II—SCENE I

4. *Does this situation seem natural; the discussion between Ellinor and Constance while all the men are waiting?*

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This scene appears rather forced. It is not likely that all men on both sides would stand waiting while Constance and Ellinor engage in a quarrel.

5. *How do you account for both the French and the English claiming the victory of Angiers?*
Lines 300-312.

The battle was indecisive, so each claimed the victory.

6. *How is the question finally settled?*

A treaty of peace is finally concluded. Blanche, a niece of John, marries Lewis Dauphin of France—for her dowry. John gives certain of the English provinces.

7. *What are the principal thoughts in the bastard's soliloquy?*

The bastard rails at kings and says that France went into this war as God's soldier but has withdrawn to a most base and vile-concluded peace—drawn on by Commodity—which meant self interest. He says Commodity has not wooed him yet, so he will rail.

ACT III—SCENE I

8. *What are your feelings toward Constance?*

This scene more than any other in which she appears wins the admiration of the audience for Constance.

9. *What are her predominating characteristics?*
A strong will and deep maternal affection.
10. *Does King Philip succeed in pacifying her?*
No, Philip speaks to her which only excites her more; then Lymoges of Austria cries "Peace"; she delivers a tirade against him when the Papal Legate comes in.
11. *Why does the bastard keep reiterating, "And hang a calf's-skin on his recreant limbs" to Austria?*

Constance says in speaking to Austria, "Thou wear a lion's hide! Doff it for shame, and hang a calf's-skin on those recreant limbs." Austria replies, "O that a man should speak those words to me." Philip keeps reiterating them because Austria had killed Richard Cœur-de-Lion and adopted the lion skin of Richard as his own adornment in commemoration of that event. Philip resolves to avenge his father's death.

SCENE III

12. *What do you think of John's instructions to Hubert regarding the death of young Arthur?*

They are despicable; he gives Hubert the

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notion that he wants Arthur killed, but tries to do it in such a way that he can not be held responsible for his nephew's death.

SCENE IV

13. *Is this a good picture of maternal agony?*

Yes, here she has forgotten her desire for revenge and is mourning for her son. See lines 93-105.

ACT IV—SCENE I

14. *Would such a scene as this find place in a modern play? Why?*

Such a scene would not find place in a modern play. It is too agonizing, too tragic. No one nowadays wants to see a child about to have his eyes burned out.

ACT V—SCENE VI

15. *Was the cause of John's death a surprise?*

This was a surprise because John had yielded to the Papal demands; as he was still fighting with France, one would naturally think he would be killed in battle.

GENERAL

16. *Point out the reasons for saying that the imprisonment of Arthur was the turning point in John's fortunes.*

Up to the imprisonment of Arthur John had been victorious in his enterprises. When he gives his veiled instructions to Hubert, he shows his terribly cruel nature. When Arthur's body is found by the three nobles, they join the Dauphin; then John yields to the Papal demands but Lewis refuses to turn back. He claims the crown by right of marriage since Arthur is dead. An indecisive battle is fought. The English nobles return and are pardoned. Then John is poisoned by the monk.

THE TRAGEDY OF KING RICHARD II

ACT I—SCENE I

1. Which character interests you most?
2. Why?
3. What important information is given the reader in Scene iv? (See lines 23-36).

That Bolingbroke was very popular with the people and that he *courted* their good will. A man who courts favor does so for a purpose.

ACT II—SCENE I

4. What do you think of the king's attitude toward the dying John of Gaunt?
5. What will come of Richard's action in seizing the property of John of Gaunt?

The act will enrage the old man's son. He will naturally try to regain the property.

6. Where in Act II is the first suggestion of coming trouble?

Lines 91-114.

7. Are you attracted to Bolingbroke in this act?
8. Why?

ACT III—SCENE I

9. *When Richard receives the news brought by Salisbury and by Scroop does he act as you would expect him to?*

Read lines 144-185. Is this the speech of a strong king?

10. *Does he act in a kingly manner in Scene iii?*

No. Instead of meeting this powerful man with power he makes speeches and gives him fair words. How differently Bolingbroke would have acted had he been king!

ACT IV

11. *Do you find this act interesting?*

The spectacle of a strong man doing things is generally interesting.

12. *Are your sympathies with Richard or with Bolingbroke?*

13. *Why?*

Our sympathies are usually with the under dog, but Richard has talked so much and done so little that his fortune seems rather appropriate.

ACT V—SCENE V

14. *What is your opinion of Richard's soliloquy?*

It shows him to be a better philosopher than he was king.

THE TRAGEDY OF KING RICHARD II 77

15. *Does Bolingbroke deal justly with Exton?*

Yes.

GENERAL

16. *Compare the two characters Richard and Bolingbroke.*

Richard was emotional, lacking will power, philosophical, verbose, weak. Bolingbroke was determined, designing, subtle, unemotional, cold, treacherous, powerful.

17. *Which deserved the kingdom?*

THE FIRST PART OF KING HENRY IV

ACT I—SCENE I

1. *What was Henry preparing to do when news was brought of the fighting in Wales and also in the North?*

Henry was preparing for a crusade.

2. *What comparison does the King make between Hotspur and his own son?*

The King wishes that Hotspur, "who is the theme of honor's tongue," were his son in place of his Harry, who loves riot and fast company.

SCENE II

3. *How do you account for the fact that an audience of Shakespeare's day would sit through a scene like this and a modern audience would not? Is it interesting to you?*

In Shakespeare's time, the theater was the chief place of amusement. There was not the hurry and bustle of the present. There was no scenery to shift and no waits between scenes. The speeches were the

THE FIRST PART OF KING HENRY IV 79

main attraction. In these speeches are lines which would be very funny to them, but would be meaningless to a modern audience.

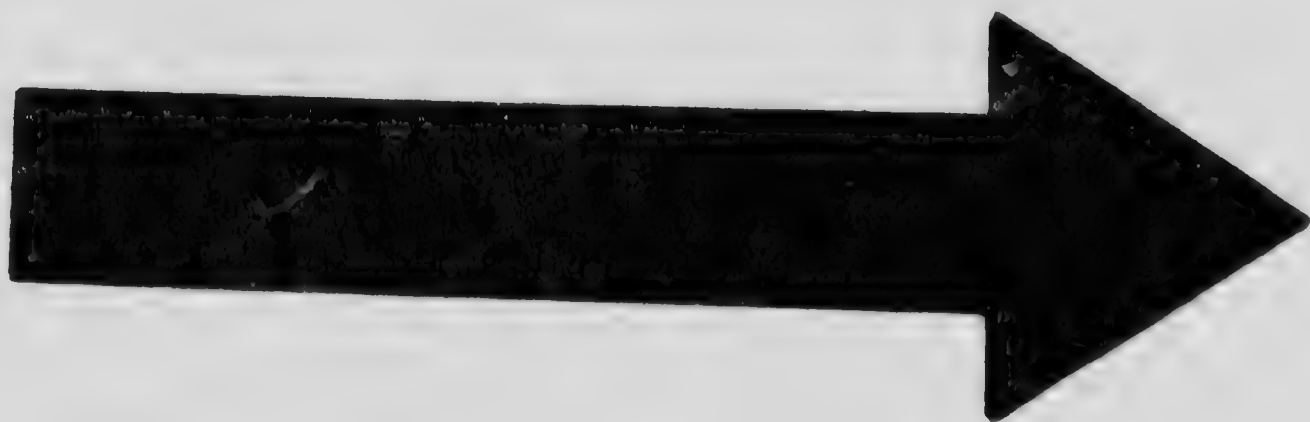
SCENE III

4. *Comment upon Shakespeare's power of description after reading this speech of Hotspur's—lines 29-70.*

These lines show Shakespeare's wonderful descriptive power. Here is a man exhausted and dirty from battle, leaning on his sword, when one of the courtiers immaculately dressed comes up with a message from the King, demanding among other things, the prisoners. This courtier knew nothing of battle, and the sights disgusted him. The sight of him provoked Hotspur.

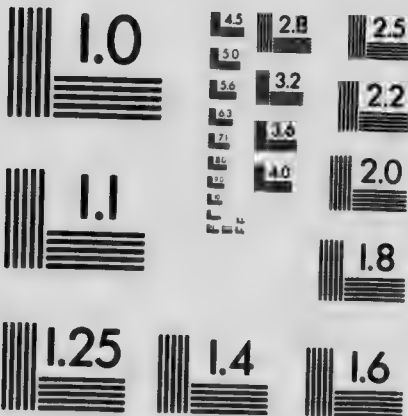
5. *Why did the king refuse to ransom Mortimer?*

Sir Edmund Mortimer was uncle to the young Earl of March, the next rightful heir to the throne after Richard II. Henry was probably afraid Mortimer might try to place his nephew on the throne.



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ACT II

6. *What are the important points in this act?*

This act shows Falstaff and Prince Henry at some of their mischief. It shows that Hotspur is worried about the rebellion. The sheriff goes to the tavern to arrest Falstaff for stealing, but the Prince saves him. During their revelry a messenger brings word of Hotspur's rising in the North; Henry says he will go to court the next morning.

ACT III—SCENE II

7. *How does Shakespeare bring Prince Henry into a favorable light?*

By introducing the long interview with his father in which the Prince acknowledges his waywardness and arouses himself to a sense of his responsibilities.

ACT IV—SCENE III

8. *How does Hotspur justify himself and his comrades for this war?*

Hotspur says that after Bolingbroke became King Henry IV, he demanded tribute from the whole state; permitted March to lie in Wales without being ransomed; dis-

THE FIRST PART OF KING HENRY IV 81

missed Worcester from the council-board; sought to entrap Hotspur; drove his father from court; and broke oath upon oath. Lines 90-105.

ACT V—SCENE II

9. *Why was Hotspur not informed of the King's offer?*

Worcester says they will be all undone if Hotspur hears of the King's offer. He says the King cannot keep his word with them—that he will always suspect them. Lines 1-25.

SCENE IV

10. *Why was Hotspur's death necessary for the action of the play?*

Hotspur had rebelled from the beginning of the play—there was no other solution than his death. He was the leading spirit in the rebellion. If he had been imprisoned there would have been continuous plots to release him. Prince Henry's killing him shows the audience that the Prince's courage is real courage; overcoming Falstaff in the stealing scene might not have required any valor.

SCENE XII

11. *What generous act does Prince Harry perform?*

The Prince grants the Earl of Douglas his freedom without ransom. Lines 25-31.

12. *Is this sudden conversion of Prince Henry a natural transition from boyhood to manhood, or does the author do this to make a spectacular ending for his play?*

Some critics say Henry V. is Shakespeare's only hero—others say that his memory was revered in history as no other English king's since Alfred. In the first part of the play he is used to show off Falstaff; in the last part the author makes him rise to the dignity of his position in a spectacular though natural way. Though extremely wild, Henry never shows any vicious or mean traits in the whole play.

GENERAL

13. *What criticism would you offer of the play as a whole?*

Henry IV's character does not stand out as prominently as the principal character usually does. It neither attracts nor repels. The most likable character in the

play, Hotspur, is killed. The part of Prince Henry is interestingly drawn.

14. *Give a critical estimate of the part of Falstaff in the whole production.*

Sir John Falstaff is the most notable figure in English comedy. He makes his first appearance in I Henry IV, as the boon companion of Prince Henry. He is noted for his wit and his drinking. He is the one who adds the comic element to the play and prevents it from being a mere chronicle.

THE SECOND PART OF KING HENRY IV

ACT I—SCENE I

1. *Why does Bardolph give Northumberland false reports of Shrewsbury?*

Before disaster success is always built up, so that the misfortune will seem more acute. Lord Bardolph comes in and tells what he has heard from a gentleman who had been at Shrewsbury. Lord Bardolph believes what he tells Northumberland. In the opening of the play, Rumor acting as Chorus says she gives false reports; in Scene i, we find this report.

2. *What effect does the real news have upon him?*

The real news makes Northumberland swear to go at once with his men and avenge the death of his son, but true to himself as in the first part of Henry IV, he remains at home.

SCENE II

3. *Of what value to the play is this scene?*

This scene being one of comedy gives strength to the preceding and succeeding

SECOND PART OF KING HENRY IV 85

scenes. It gives the audience a chance to laugh and relax.

ACT II—SCENE II

4. *How do you account for Prince Henry's being willing to disguise himself to wait upon Falstaff?*

Before the battle of Shrewsbury, Prince Henry had been noted for his low companions and madcap pranks. In Scene i he says he could be very sad because of the illness of his father, but everyone would call him a hypocrite. Now he has a chance to play a trick on Falstaff as in former days, so he seizes the opportunity and thus forgets his responsibilities.

SCENE III

5. *What effect does being an onlooker instead of a participator in such a revel have upon Henry?*

Prince Henry is disgusted with the whole revel and regrets the time he has spent there. Lines 390-395.

ACT IV—SCENE II

6. *Would a modern audience accept such treachery as John committed?*

A modern audience would not accept such treachery. A Prince in a modern play would be required to keep his word.

SCENE V

7. *Why does the Prince remove the crown from his father's pillow? What does the King think is the reason?*

Henry removes the crown from his father's pillow because he says it is a troublesome bed-fellow. He thinks his father dead. The King thinks Henry is eager to take his place.

8. *Would a dying man be able to make such a long speech? Was he not jealous of his crown?*
Probably not. Henry IV had so much trouble with it, it was his dearest possession and he wanted to keep it as long as he possibly could.

ACT V—SCENE II

9. *How do you account for Henry V's retaining his father's chief justice?*

The Chief Justice explained the reason he committed the Prince to prison so well that the Prince, now become Henry V, tells him to keep the unstained sword. It is a device of the author to win the audience's approval for another of Harry's deeds.

SECOND PART OF KING HENRY IV. 87

SCENE V

10. *What happened to Falstaff?*

Falstaff was ordered to the Fleet with all his companions to stay until their conversation seemed more modest.

GENERAL

11. *What purpose does the Induction serve? The Epilogue?*

The induction serves as a link between the first part of Henry IV and the second part. The epilogue says that if the audience be not too weary the author will continue the story with Sir John in it and Katherine of France. Falstaff is the principal character in this second part and had taken London by storm and the author wished to retain public interest. But he evidently changed his mind, for Falstaff does not appear in person in Henry V.

12. *What do you think of the second part of King Henry IV as compared with the first part?*

There is much more comedy in the second part of King Henry IV; the wars are secondary in Part 2. It lacks the glory of the first part; it has not the strength of Part 1.

THE LIFE OF KING HENRY V

ACT I

1. *In what way does the first prologue give the keynote of the play?*

In the spirited references to great military deeds.

2. *Why are prologues employed in this play?*

To narrate events which are not or cannot be shown on the stage and to suggest to the audience what is about to be shown.

3. *Was Henry ignorant of the details given in this act?*

No.

4. *Why are they given so fully?*

They are reviewed here in order to refresh Henry's memory. Of course the real purpose is to inform the audience, not Henry.

5. *Do you like Henry's reply to the French Ambassadors?*

6. *Why?*

A dignified, forceful, fearless statement is generally interesting. How different is this reply from the one Richard II would have made!

ACT II

7. *What is the substance of the prologue?*

All England has made great preparations for the war. France has found three traitors who, for gold, have agreed to kill the king. The action will take place in England and in France.

SCENE I

8. *Can you describe the personal appearance of these characters from their conversation?*

They are wordy cowards, hard drinking, low, dishonest rogues.

9. *Why were such characters introduced in the play?*

They appeared in Henry IV; since this is a continuation of that story they naturally appear. They furnish the comic element which entertained. The parts were written for those members of Shakespeare's company who always played low comedy parts.

10. *What does Henry do in this act to compel your respect?*

The stern, dignified, sorrowful manner in which he gives the conspirators over to justice merits our respect.

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11. *What is the dramatic purpose of Scene iv?*

It presents to the audience those who are to oppose Henry and his forces in the coming action.

ACT III

12. *From what Chorus says in this prologue can you tell what is to happen in this act?*

Beginning with line 25 the action of Act III is outlined.

13. *Do you like Henry's speeches before Harfleur?*

You should. The one in Scene i is known by almost everyone who knows Shakespeare.

14. *Contrast the speeches of the French king with those of Henry.*

They are the speeches of brave men.

ACT IV

15. *Note what Chorus tells you in the prologue.*

The low opinion of the French for the English; the condition of the English troops; the manner in which Henry spent the night; the inability of the actors to represent adequately the great battle of Agincourt.

16. *Does Henry's talk with his soldiers, and his*

subsequent soliloquy, serve any dramatic purpose?

Dramatic suspense is created.

17. *Do you think the practical joke Henry plays on Williams would naturally follow the battle?*

After the period of great suspense which preceded the battle had given way to joy at the success of the English arms such a joke seems natural.

18. *What purpose does it serve?*

It shows the human, democratic nature of this popular English king.

ACT V

19. *What purpose does this prologue serve?*

It shows the way the English people received their victorious king and, with apologies—lines 3-6—passes over a period of about five years.

20. *What becomes of the comedy characters?*

Falstaff and Pistol's wife (Mrs. Quickly) are dead; Nym and Bardolph have been hanged; Pistol goes to England intending to lead a life of crime; the Boy walked away in Act IV, Scene iv.

21. *Do you like Henry as a lover?*

His blunt, honest, unpolished speeches make us smile and wish him success.

22. *Is there a real reason for giving the epilogue?*
Henry VI, son of Henry V, lost all his father had won; the epilogue rounds out the story.

GENERAL

23. *In what ways does this play differ from others you have read?*

The Henry V constitutes an exception to the general rules upon which Shakespeare worked. "High actions" are here described as well as exhibited; and high passions, in the Shakespearian sense of the term, scarcely make their appearance upon the scene. Here are no struggles between will and fate; no frailties of humanity dragging down its virtues into an abyss of guilt and sorrow; no crimes; no obduracy; no penitence. We have the lofty and unconquerable spirit of national and individual heroism riding triumphantly over every danger . . . —Knight, *Pictorial Shakespeare*.

24. *To what type of drama does it belong?*

It is a chronicle play of the historical type.

25. *Are you attracted by the character of Henry?*

26. *Which prologue do you like best? Why?*

THE FIRST PART OF KING HENRY VI

ACT I—SCENE I

1. *Can you tell from this scene what the story of this play is to be?*

We learn that the great Henry V is dead, and that Gloucester is to be Lord Protector. We see the nobles are ready to quarrel; we learn that several great cities are lost to the English; that all France is in revolt and the Dauphin has been crowned king. These events certainly suggest the coming story.

SCENE II

2. *What are your impressions of Joan La Pucelle?*

She speaks bravely, directly, somewhat boastfully perhaps, but as one having authority.

SCENE III

3. *What do you learn of the characters and ambitions of Winchester and Gloucester?*

They are contentious, ambitious, disloyal, proud, self-seeking men.

SCENE V

4. What do you think of Talbot's speeches?

ACT II—SCENE I

5. *Do you think this scene treats English and French impartially?*
6. *Why?*

SCENES IV AND V

7. *What do you think of Warwick?*
8. *What do you think of Richard Plantagenet?*

ACT III—SCENE I

9. *What special speech is prophetic?*
The speech of Richard Plantagenet, lines 61-64.
10. *Is Shakespeare fair to the French in this act?*
His treatment here is the same as in Act II. These plays were written for English audiences and it was the custom in Shakespeare's day to ridicule the enemies of England.

ACT IV

11. *What are the important events of this act?*
Henry is crowned at Paris; Talbot is sent to punish the Duke of Burgundy for his

THE FIRST PART OF KING HENRY VI 95

revolt; York and Somerset quarrel; Talbot and his son are surrounded by a superior force; the quarrel between York and Somerset prevents the sending of reinforcements; Talbot and his son are killed.

ACT V

12. *Are your sympathies aroused by the fate of Joan of Arc?*
13. *Why?*

GENERAL

14. *What is Shakespeare's attitude toward Henry VI as developed in the portrayal of his character throughout the play?*

Shakespeare develops a Henry without ambition, passive, insensible to the responsibilities which are his.

15. *Was the policy of the Bishop of Winchester selfish?*

He was undoubtedly jealous of the growing power of Gloucester.

16. *Why did Shakespeare make the Joan of Arc of this play so different from the Joan of Arc of history?*

He wrote with an Englishman's prejudices—for an English audience. It must also be remembered that in his day very little was really known about Joan of Arc.

THE SECOND PART OF KING HENRY VI

ACT I

1. *What passages in this act foreshadow events found in Act II?*

There are many, the more important being: lines 75-103; 147-171; Scene ii, lines 87-107; and the Queen's speeches in Scene iii.

SCENE I

2. *Why is the fact that Margaret had no dowry important?*

It was one of the causes of Gloucester's opposition to Margaret.

SCENE II

3. *Do the people know Suffolk is their enemy?*
Yes.

ACT II—SCENE I

4. *The speeches seem to be but light conversation; have they deeper significance?*

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Yes, they refer to the determination to ruin Gloucester, which occurs later.

SCENE IV

5. *Do you pity the Duchess of Gloucester? Why?*

ACT III—SCENE I

6. *What are your feelings toward the Queen?*
7. *Toward Gloucester?*
8. *What do you think of the King?*

ACT IV

9. *What is the most important episode in this act?*

The return of York at the head of his armed troops and his demand for the Duke of Somerset.

10. *Why is it important?*

Because the interview which follows ends in York's rebellion and defeat of the King.

ACT V—SCENE I

11. *What do you think of York's first speech?*

SCENES I AND II

12. *Are his actions equal to his words?*

He makes brave speeches, but they are not more brave than his actions.

SCENE II

13. *Why does Shakespeare have York kill Clifford?*

In order to prepare the audience for the vengeance of his son on York and Rutland.

GENERAL

14. *Is this the story of the fortunes of one man or is it more the story of events and men?*

It is more the story of events and men.

15. *Was Margaret justified in her opinion of her husband?*

Yes.

16. *Is this Second Part of Henry VI developed from Part One?*

This second part of Henry VI continues the threads of the story given in Part One in almost every particular. The two stories are as closely connected as any two acts in either.

THE THIRD PART OF KING HENRY VI

ACT I—SCENE I

1. *Does King Henry act as you would expect the son of Henry the Fifth to act?*

At first glance, no ; but as he becomes more familiar we recognize traits and habits seen in his father. At times, especially during moments of stress, he shows some of his father's spirit and energy but as soon as he has time to adjust his mind the traces of Henry V disappear.

SCENE II

2. *What do you think of Richard's argument, lines 22-34?*

The obligation of an oath is here eluded by a very despicable sophistry. A lawful magistrate alone has the power to exact an oath, but the oath derives no part of its force from the magistrate . . . (Johnson) Henry N. Hudson.

ACT II—SCENES I AND II

3. *Are your sympathies with Edward, Richard, and Warwick, or with Margaret, and Clifford? Why?*

SCENE V

4. *What is the real nature of King Henry? Is he a coward?*

Henry was no coward, witness his death in Act V, Scene vi. He was so afraid of doing wrong he did nothing; he carried self-sacrifice to the point where it became a vice; the responsibilities of king-ship overpowered him; he would have been a better monk than king.

ACT III—SCENE II

5. *What evidence is given in this scene that Edward's character was understood?*

The asides of Gloucester and Clarence.

ACT IV

6. *Summarize the important events in this act.*

The French king and Warwick, offended by Edward's marriage to Lady Grey, join forces with Margaret and march against

THE THIRD PART OF KING HENRY VI 101

him. Edward is captured and the crown restored to Henry. Edward escapes, his friends rally round him with troops, they capture Henry and confine him in the Tower.

ACT V—SCENE IV

7. *What is your opinion of Queen Margaret's speech, lines 1-38?*

She speaks like a man. Had Henry possessed the qualities of his Queen his enemies could not have overcome him.

SCENE V

8. *In what respects is Prince Edward different from his father?*

He does not lack determination; is not afraid of hurting the feelings of others; fully realizes what is due him and his father and demands it.

9. *Do you find a suggestion in this scene of the murder of King Henry?*

See Gloucester's speeches, lines 46-50 and the speech of Clarence, lines 84-85.

GENERAL

10. *How closely connected are the three parts of the play?*

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They are as closely connected as are the acts.

11. *Have you been interested throughout the three parts? Why?*
12. *Do you think a modern audience would be interested by the plays? Why?*

Probably not. The fact that they are not played nowadays is evidence on this point. A modern audience is not likely to be interested in historical events, and these three plays are more of events than of persons. No one character dominates the action as in *Macbeth*, *Lear*, or *The Merchant of Venice*.

13. *Richard appears in another play. What do you expect?*

Read the last 70 lines of Act III, Scene ii; the last 36 lines of Act V, Scene vi; and Gloucester's asides in Act V, Scene vii.

THE TRAGEDY OF KING RICHARD III

ACT I—SCENE I

1. *What makes this first speech of Richard, Duke of Gloucester, one of the famous speeches of Shakespeare?*

The description of the peaceful condition of England, the villain who gives it, and the villainy he plans.

SCENE IV

2. *Are your sympathies aroused by this scene?*
3. *Why?*

ACT II—SCENE II

4. *What is the purpose of the scene between the Duchess of York and her grandchildren?*

It emphasizes Richard's villainy.

5. *Why is the third scene introduced?*

To show that Richard is suspected by some; to announce the tragic events which are to come.

ACT III—SCENE IV

6. *Is the last speech of Hastings important?*

7. *Why?*

Yes; it foreshadows the death of those who have brought about *his* death.

SCENE VII

8. *What advice does Buckingham offer Richard?*

He tells Richard not to grant the audience quickly, and when he does appear, to stand between two churchmen with a prayer-book in his hand. Richard is not to be won easily.

ACT IV

9. *What purpose does Scene iii serve?*

It emphasizes the wickedness of Richard and gives the first suggestion of the opposition which is gathering.

SCENE IV

10. *What feelings are aroused by this scene?*

Hope that Richard may soon be punished for his wicked deeds.

ACT V—SCENE III

11. *Why are the ghosts introduced in this scene?*

They show that Richard's conscience is at

THE TRAGEDY OF KING RICHARD III 105

last aroused; they recall to the audience the monstrous crimes Richard has committed; they foreshadow the doom which is about to overtake him.

12. *Could they be used in a modern play?*

The fact that ghosts are not used in modern plays suggests the answer. Belief in the supernatural was general in Shakespeare's day; it is not so general now.

SCENE IV

13. *Is the last speech of Richard in keeping with his manner of living?*

"Slave, I have set my life upon a cast,
And I will stand the hazard of the die."
This has been the policy of his whole life.

GENERAL

14. *When is your interest in the outcome of the story first aroused?*
15. *What causes it?*
16. *Do Richard's deformities have any bearing upon his actions?*

Yes. They wounded his pride; poisoned his whole nature; and drove him to resent all advances because he knew they were made in spite of his unattractive appearance.

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17. *Would Richard's motives have been clear enough without his many soliloquies?*

The audience would not have understood his character at once. His motives might appear clearly, but not clearly enough; certainly not soon enough.

18. *Why was this play popular in Shakespeare's day?*

Because of the theme, and the great actor who played the part of Richard.

THE FAMOUS HISTORY OF THE LIFE OF KING HENRY VIII

ACT I—SCENE I

1. *What do you learn concerning Cardinal Wolsey in this scene?*

Cardinal Wolsey seems to be the moving spirit of the English Court. He planned the meeting of the French and English kings. He is thought to be making a secret treaty with Charles V of Germany. He has the Duke of Buckingham arrested, charged with high treason, because the Duke had quarreled with him.

SCENE II

2. *What important happening marks this scene?*

The Queen begs the King to remove some of the heavy taxation that Wolsey has put upon the subjects.

SCENE IV

3. *What is the object of this scene?*

This scene introduces Anne Boleyn to the

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audience and thus paves the way for Henry's divorce.

ACT II—SCENE I

4. *How does Shakespeare treat Buckingham's case?*

Shakespeare presents Buckingham as a popular and well liked Duke, who is falsely accused and sentenced to death as a traitor.

5. *Why did the Cardinal wish to get rid of Buckingham?*

Buckingham had opposed some of the Cardinal's plans, especially the meeting between Henry VIII and Francis of France.

SCENE II

6. *What reason does the King give for wanting to divorce Katharine? What was the real cause?*

The King says his conscience troubles him, because he married his brother's wife. The real cause was his desire to marry Anne Boleyn.

SCENE III

7. *What dramatic situation does the author give at the beginning of this scene?*

He makes Anne Boleyn, Henry's future

wife, tell about the goodness of Katherine, his first wife whom he is preparing to divorce.

SCENE IV

8. *Read Katherine's defence carefully and comment upon it; why is it regarded as one of the finest things Shakespeare has done?*

Dr. Johnson says, "Shakespeare's genius came in and went out with the character of Katherine." In her defence she pleads with dignity, humbleness, and sweetness; she does not censure the king but does review her loyalty to him and asks him to wait until she can be advised by friends from Spain. She and Hermione resemble each other.

9. *Lines 134-140. Does this speech of Henry's atone in any manner for his action?*

No, this speech rather incriminates than exonerates Henry.

10. *Does Henry's speech freeing Cardinal Wolsey from suggesting the divorce, exonerate Wolsey?*

No, everyone feels that Wolsey was the one who wished for the downfall of Katherine. She has begged for the relief of her subjects from the heavy taxation that Wolsey has levied. She seems to under-

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stand him from the beginning of the play. He feels that she is dangerous to his projects.

ACT III—SCENE II

11. *Describe Wolsey's attitude in regard to Henry's marriage to Anne Boleyn.*

Wolsey opposed Henry's marriage to Anne Boleyn because she was a Lutheran. He said Henry should marry the French king's sister.

12. *What is the cause of Wolsey's downfall?*

By mistake Wolsey sent to the King some papers intended for the Pope. These papers contained an inventory of his own possessions and a request that the divorce decree be withheld.

13. *Lines 350-372. Why have many memorized this speech?*

Because of the great truths expressed in such poetic language.

ACT IV—SCENE I

14. *By whom is the Queen's coronation described? Give a brief description.*

It is described by a third gentleman meeting the two others, who last met when Buckingham was sentenced to death. He

says the Queen came to a chair and sat down to rest; he never heard such shouts as arose to welcome her, the most beautiful Queen; then she went to the high altar where she kneeled and prayed. Then the Archbishop anointed her; put Edward the Confessor's crown on her; gave her the rod and bird of peace, and all the emblems of her position.

SCENE II

15. *Comment upon the death scene of Katharine.*

Dr. Johnson says this is the greatest scene in all poetry. Here the Queen speaks of Wolsey who has died and says, "Peace be with him." Even in her last moments she rebukes the messenger who bursts in and addresses her as a princess instead of as a queen. Then she asks about the King and hopes he may ever flourish. She asks for the letter she has had one of her women write and tells what she had said in it. In speaking of their daughter she asks the King "to love her a little for her mother's sake, that loved him, Heaven knows how dearly." She asks him to remember all her servants and waiting women. She asks her woman to "...

strew me over with maiden flowers, that all the world may know I was a chaste wife to my grave. . . . Then lay me forth: although unqueened, yet like a queen and daughter to a king, inter me." Note the details the Poet includes in this scene; observe the unselfishness and dignity of the woman who had been so wronged.

16. *How does this act show that wonderful ability of Shakespeare to put scenes in effective order?*

In reality Katherine's death did not occur for several years after the coronation. This shows Shakespeare's knowledge of the strength gained by contrast and the proper placing of scenes.

ACT V

17. *What is the chief event in this act?*

The baptism of Elizabeth is the chief event in this act.

18. *What is the reason for the plot against Canterbury?*

The jealousy of Gardiner, one of the bishops, and some of the noblemen. Henry was easily swayed by a favorite; Cranmer was the fortunate one at this time.

19. *Shakespeare is said to have been an accom-*

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plished courtier. How is this shown to be true in Scene v?

The speech of Cranmer in Scene v was a prophecy of Elizabeth's reign. The Poet probably wrote it during her reign, so of course it was a great tribute to her.

GENERAL

20. *What do you think of this play as compared with Henry IV?*
21. *Give a description of Henry VIII gained from reading this play.*

Henry VIII was a vain, extravagant monarch. He was extremely selfish and had no feeling for others. He permitted himself to be ruled by his favorites; at first he was under the sway of Wolsey, later of Cranmer. His actions toward Katherine were inexcusable.

TROILUS AND CRESSIDA

1. *What do you learn from the prologue?*

The prologue says that the Greeks have come to ransack Troy because Paris stole Helen from Menelaus; that the play skips the first part of the war, presenting only the latter half.

ACT I

2. *Do you get the impression that the characters are Greeks and Trojans? Why?*

They do not speak and act as the ancient heroes of Homer do. One critic says that Shakespeare made men of them, while Homer made his characters gods and demi-gods. They certainly do not appear as heroic Greeks.

ACT II—SCENE III

3. *How is the character of Ajax set forth? What is it?*

In this scene Ajax is described as heavy,

clumsy, and lacking brains. He is shown to be very susceptible to flattery.

4. *Are you interested in the play? Why?*

ACT III—SCENE II

5. *By what means does Shakespeare suggest that Cressida's love is not real?*

By making her show in her speeches that she is a flirt, and coquette, "a calculating wanton." Note her speech:

"But the strong base and building of my
love

Is as the very center of the earth,
Drawing all things to it!"

SCENE III

6. *Is the nationality of the characters made more evident in this scene? How?*

The characters are even more unheroic. Their speeches show them to be full of the common human weaknesses. They are in this scene just mere men. They seem more like a certain type of Englishman of Shakespeare's day than like the ancient heroes.

ACT IV—SCENE IV
7. *How has Cressida shown her character in this scene?*

By the way she replies to Troilus's professions of love. Note the speech of Diomedes:

" . . . to her own worth

She shall be prized; but that you say 'Be't so,'

I'll speak it in my spirit and honor 'No!'"

SCENE V
8. *Was Ulysses justified in saying what he did about Cressida? Why?*

Yes. Because of her free manner with the Greeks in the previous lines. The justification is found more in the way she acts. However, it must not be based upon the kissing, as that was not looked upon as it is now.

9. *What important developments does this act show?*

Cressida is exchanged for Antenor and taken to the Greek camp the morning following her wedding night. Her true character is revealed. Hector and Ajax fight, but soon stop and arrange for a short

friendly truce. Troilus plans to see Cressida.

ACT V

10. *What does Shakespeare do to enlist your sympathies for Hector?*

Gives hints of his death by the speeches of Andromache and Cassandra; shows him to be a thoughtful brother; has Troilus tell of the kind way Hector treats the Greeks he overcomes; shows Hector deaf to the entreaties of his wife and his old father.

GENERAL

11. *Has the play good qualities? What are they?*

Yes. There are several characters drawn with the power and life-like reality found in the better known plays. Many speeches show great wisdom, keen wit, or high sense of moral duty. There are several passages of poetic power.

12. *Is the end of the play satisfactory? Why?*

13. *Has Shakespeare made vice attractive?*

Shakespeare never makes vice attractive.

CORIOLANUS

ACT I—SCENE I

1. *Is the reasoning of the first citizen correct?*

The first citizen's reasoning so far as Coriolanus is concerned is correct.

2. *Describe the character of Caius Marcius as portrayed in this scene.*

Caius Marcius is portrayed as a real warrior, anxious to fight; a patrician despising the plebeians; and an egotist.

3. *Does he have the sympathy of the reader?*

His strength, his assertiveness, and his striking personality win the admiration but not the sympathy of the reader.

SCENE III

4. *Does this scene which is such a contrast to the former and the succeeding ones throw much light on the play?*

This shows that the traits so manifest in Marcius have been cultivated by his mother. It also shows how he was regarded in his home life. It breaks the

monotony of the other scenes and explains how Marcius was at Corioli without Cominius.

5. *Why is it introduced?*

It is introduced so that the reader may become acquainted with the wife and mother of Marcius, before they become necessary to the action of the play.

SCENE VI

6. *Is Cominius portrayed as a leader of men?*

Cominius is not portrayed as a strong leader; he seems to wish to shun responsibility and to dislike fighting.

SCENE IX

7. *Why was Marcius called Coriolanus, lines 61-68?*

Marcius was called Coriolanus because of his valor and success in battle before the city of Corioli.

ACT II—SCENE I

8. *What is there in these two long speeches of Menenius that calls forth praise from many critics, lines 50-110?*

These two speeches describe Menenius himself in a humorous way and even when he

is reproaching the tribunes for doing nothing he never loses his temper nor tries to elevate himself. These speeches are noted because of their true facts of human nature and of the pertinent way in which they are expressed.

ACT III—SCENE II

9. *What do you think of Volumnia's reasoning?*

This shows what a deceitful woman Volumnia was. It also shows that success for her son was her dearest wish. Seeing this side of the mother, who had the rearing of Coriolanus, enables the reader better to understand his character.

ACT IV—SCENE VII

10. *What does this scene between Aufidius and his lieutenant signify?*

This shows the littleness and petty jealousy of Tullus Aufidius and warns the reader of danger to Coriolanus.

ACT V—SCENE III

11. *Is the speech of Volumnia in the same strain as her former speeches?*

This speech of Volumnia contains nothing

of the selfishness and ambition shown in her former speeches. This is the speech of a noble woman pleading for her country and the preservation of her son. She does not ask him to become a traitor to the Volsces.

SCENE VI

12. *Does Coriolanus deserve his tragic end?*

Coriolanus is pictured as a giant in intellect, physical strength, egotism, and passion. He has absolutely no regard for anyone, except himself; he is utterly fearless and expresses his contempt for the common people as if they deserved nothing from the state. When he leaves Rome he has not the slightest feeling of loyalty: none can be aroused in him. When his mother, wife, and child come they move him to abandon his siege of Rome. The reason for that is that he realizes for the first time what will happen to his immediate family. But he does not try to arrange to go back. Coriolanus has been untrue to his native city, Aufidius is jealous of him, he is "a man without a country" made so by his selfish ambition, so there could be no other conclusion to the play.

GENERAL

13. *What do you think of this play as compared with Julius Cæsar?*

Coriolanus was written some years later than Julius Cæsar. The character of Coriolanus stands out much more prominently than does that of Julius Cæsar. There is no divergence in any way from the theme.

14. *What is the underlying note of the whole play?*

The underlying note of the whole play is a masterful egoism which drives everything before it.

TITUS ANDRONICUS

ACT I

1. *What effect has war had upon the character of Titus?*

It has blunted his sensibilities and debased his inherent noble nature.

ACT III

2. *Are there speeches or actions in this act which approach the heroic?*

Some of Titus's speeches in Scene i; his action in sacrificing his hand to save his sons.

3. *Is the madness of Titus real or feigned? Give reasons.*

His mental condition is not normal, yet it would be wrong to say he was insane. A tragedy becomes less tragic if the action is the result of the plans of irresponsible, insane characters.

ACT V

4. *Does Shakespeare intend to show that the innocent as well as the guilty are sacrificed*

through revenge? Is this generally true in life?

Yes.

GENERAL

5. *Many doubt that Shakespeare was the author of this play. Can you assign reasons for their doubt?*

The improbability of the events and the unnatural motives; the absence of the beautiful; the accumulation of vulgar physical horrors; the total absence of any conception of light dramatic interests such as are found in *Macbeth*, *Lear*, and *Othello*.

ROMEO AND JULIET

ACT I—SCENE I

1. *What persons appear, or are mentioned, in the street-brawl scene that one should remember?*

Benvolio, Tybalt, the Capulets, the Montagues, and the Prince.

2. *What does the concluding line of Benvolio lead us to expect in later scenes?*

That Romeo will be shown other fair women and that he may be taught to forget.

3. *What is your first impression of Romeo? Note whether there is a change when he meets Juliet.*

SCENE II

4. *What events in the play are prepared for in this scene?*

Paris's suit; its favorable reception by Juliet's parents; the banquet; the meeting of Juliet and Romeo; the resentment of the Capulets at Romeo's boldness.

SCENE III

5. *What sort of woman is the nurse, and what seems to be her standing in the family?*

The nurse is an odd mixture of vulgarity and refinement. She has no idea of modesty or of the sacredness of family relations; is without delicacy; is full of words but not ideas. She is the one privileged member of the family,—the familiar old servant.

SCENE V

6. *Is Mercutio's speech about the fairies introduced simply for its own wit and poetic charm, or has it some connection with the scene?*

One view is that it was introduced in order to halt the action. Another possibility is that it was written to give the man who played the part an opportunity to deliver a good speech. Actors like "fat" lines; here are some.

7. *From this scene and Scene i, do you take sides with either the Capulets or the Montagues, or remain neutral?*

8. *At the end of this act, have any elements of possible tragedy appeared?*

Yes, in Scene iv, lines 106-113 and in Scene

v, lines 140-148. Also note the feud of the Capulets and the Montagues.

ACT II—SCENE II

9. *What does this scene gain in power from the time and place?*

Romantic beauty from the time; dramatic suspense from the place.

SCENES IV AND V

10. *Does the nurse show herself in any new light?*

In Scene iv she apes the manners of her betters, in Scene v she teases Juliet. Both scenes develop her character.

ACT III—SCENE I

11. *Whose fault was the quarrel?*

Mercutio was more than ready for the fight, but Tybalt caused it. See line 64.

12. *What course might the story have taken if it had not been for this quarrel?*

The course of a comedy with the young people happy in the end; or the course of a domestic tragedy, Juliet's forced marriage to Paris supplying the cause.

SCENE III

13. *Trace the changes in Romeo's emotions during this scene.*

From fear to despair, then to anxiety and grief, then to hope, and finally to joy.

SCENE V

14. *Compare the treatment that Juliet receives at the hands of her father, her mother, and her nurse.*

Her father, in an outburst of passion, threatens to beat her and drive her from his house. Her mother treats her as only a selfish, petulant, cold hearted, unmotherly old woman could. Her nurse, true to her nature, insults her by wickedly advising her to marry Paris.

ACT IV—SCENES I AND III

15. *What is Friar Laurence's plan, and how fully does Juliet believe in it?*

The Friar's plan is to have Juliet drink the drug Wednesday night; Thursday she is to be carried to the family vault; Romeo is to be notified of the plan; Romeo and the Friar are to watch by her and when she wakes from the effects of the drug Romeo

is to carry her to Mantua. She is terrified but she believes in it enough to follow the Friar's directions.

ACT V

16. *Why did Friar Laurence's plan fail?*

Because his letter failed to reach Romeo.

17. *Is it dramatically effective to have the scene between Romeo and Paris?*

Yes. It shows the two lovers together and ends the dramatic life of Paris.

18. *Would you have been satisfied if Juliet had revived in time to bring about a happy ending?*

19. *What is the value of the concluding scene, after Juliet dies?*

The final scene relieves the intense feeling of sorrow. The lovers have known complete happiness and have ended the feud. They have loved and served; their lives are complete.

TIMON OF ATHENS

ACT I—SCENE I

1. *What does one conclude about the character of Timon in the first scene?*

That Timon is a gentleman who is generous to a fault, and who is imposed upon by most of his acquaintances.

SCENES I AND II

2. *Why is Apemantus introduced so early in the play?*

Apemantus is put in the play as a contrast to Timon. He is introduced early so that we may see that he is a misanthrope from choice.

SCENE II

3. *Is there any sign of disaster foretold here?*

Flavius hints at disaster when Timon asks for the jewel casket.

ACT II—SCENE II

4. *Why do these servants of Timon's creditors come to Timon now?*

The servants come now to collect bills from Timon. Everyone to whom he owes a cent is very urgent in his demands. They all seem to have forgotten what Timon has done for them.

5. *Do they show the attitude of their masters in any way?*

Yes. They show it in their disrespectful way of talking to Timon.

ACT III—SCENE I

6. *How does Lucullus show that he is a coward?*

Lucullus shows that he is a coward by trying to bribe Flaminius to tell Timon he did not see Lucullus, instead of telling of his refusal to lend the money.

SCENE II

7. *What has Timon done for Lucius? How do you account for Lucius's refusal?*

Timon has given Lucius money, plate, and jewels. Lucius was like the other false friends, he would not lend unless he was sure of getting in return more than he loaned.

SCENE III

8. *What excuse does Sempronius give for not complying with Timon's request?*

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Sempronius says he will not give because he was not asked first.

9. *What was the real motive for all these refusals?*

The real motive for all these refusals was selfishness. They were all afraid they would lose their money. The author is supposed to have undergone some great disappointment just before he wrote this play. He seems to want to show that there are very few real friends.

SCENE V

10. *Why does the Senate banish Alcibiades?*

Alcibiades is banished because he pleads for a friend, a great warrior, who in anger has killed a man. His over-zealous pleading strikes the Senate as almost reaching insubordination. It angers that august body, so they exile him.

SCENE VI

11. *What do the lords say to each other before Timon's entrance?*

The lords try to excuse themselves for their refusal to help Timon and each one tells how Timon urged him to come to the dinner.

12. *What do you think of Timon's second banquet as a stage device?*

The second banquet would produce much merriment for the audience. It gives action to the play.

ACT IV—SCENE I

13. *Had Timon cause to deliver such a speech?*

No, Timon had not just cause to deliver such a speech to all Athens. He had not tried to find real friends nor anything good after the refusals of his false friends.

SCENE III—LINE 173

14. *Timon to Alcibiades—"Yes, thou spokest well of me." To what does this refer?*

Alcibiades speaks well of Timon in Scene iii, lines 93-96. His statement in line 173 implies that Alcibiades was banished on account of Timon, but there is nothing to warrant such a belief. His speech before the Senate is for an unnamed friend.

15. *What is the difference between Timon and Apemantus?*

Timon was in his early days an optimist; he becomes a misanthrope because the ones whom he regarded as friends proved false. He goes as far as he can in the

opposite direction of his former thoughts. Every thing formerly beautiful now becomes ugly and base. There is no good in anything. It is purely a mental condition. Apemantus's misanthropy is rather an affectation, he pretends to dislike everybody and everything, but he goes everywhere, and probably enjoys railing. There is no joy in Timon's condition.

ACT V

16. *Is Timon insane?*

No, he is simply embittered.

17. *What does he say to the Senators?*

He says, "Tell Athens—that whoso please to stop affliction, let him take his haste, come hither ere my tree hath felt the ax—And hang himself."

18. *What compromise does Alcibiades make with the city of Athens?*

The Senators are to open the gates and select the enemies of Alcibiades and Timon; only these are to be killed.

GENERAL

19. *With what other play of Shakespeare would you compare this?*

This play might be compared with Coriolanus.

JULIUS CÆSAR

ACT I—SCENE II

1. *Were you attracted to Cæsar upon his first entrance? Why?*
2. *What means does Shakespeare employ to belittle the character of Julius Cæsar?*

He makes Cæsar superstitious, bombastic, boastful, physically unfit, deaf in one ear, a victim of epilepsy.

3. *What is the purpose of the shouts and flourishes while Brutus and Cassius are talking?*

To show the audience that Brutus's fears for the safety of the Republic were well grounded to the end that sympathy will be with him when he joins the conspirators. They likewise have an effect upon Brutus, crystallizing the fears he has had.

ACT II

4. *Whose judgment is best in regard to Antony, Cassius's or Brutus's?*
Cassius's.
5. *Are there other evidences of Brutus's judgment in this first scene?*

Yes. In his third speech; in his objection to the conspirators taking an oath; his remark about Cicero.

6. *Do lines 229 to 308 give you further light on Brutus's character?*

These lines show the beautiful family life of Brutus and Portia. They show Brutus is gentle, kind, tender, loving, and generous.

7. *Does Cæsar appear to advantage in Scene ii?*

This scene emphasizes the unattractive side of Cæsar. Here he is superstitious, boastful, patronizing, uncertain, easily flattered.

8. *What is the dramatic purpose of Scene iv?*

It emphasizes Cæsar's danger; shows Brutus has told Portia the plan; contrasts Portia's distress with Calpurnia's; creates suspense in the audience.

ACT III

9. *What are the effects of Cæsar's speeches up to line 75, Scene i?*

They alienate sympathy for him because of his bombastic boastfulness.

10. *Why is the question Cassius addresses to Trebonius significant?*

This is the dramatic end of the first half

JULIUS CÆSAR

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of the play. This question makes prominent the man who is to avenge Cæsar's death.

SCENE I

11. *Does Antony suggest what he intends to do?*
In lines 148-163, 183-210, 225-230, his manner more than his words suggests his plan. Beginning with line 254 his words and his actions clearly show his intentions.
12. *Is another case of poor judgment shown in this scene?*

Yes, when he gives Antony permission to exhibit Cæsar's body to the people and to speak at the funeral.

SCENE II

13. *Can you explain the reason for having Brutus speak in prose and Antony in poetry?*
Brutus's speech is philosophic and is addressed to the reason; argumentative and philosophic thoughts are not subjects for verse. Antony's speech is emotional and is addressed to the feelings; impassioned, emotional thoughts are natural subjects for verse.
14. *What is the dramatic purpose of Scene iii?*
It shows the effect of Antony's speech

upon the common people. The audience understands that the conspirators are repudiated by the citizens. Antony is in favor.

ACT IV

15. *Does the first scene change your opinion of Antony?*

16. *How does the third scene advance the story?*
By announcing the death of Portia, the decision to fight at Philippi, and the warnings of the ghost of Cæsar.

17. *What are the causes of the quarrel between Brutus and Cassius and what are the reasons for the reconciliation?*

The differences in the natures of the two men: Brutus's failure to grant Cassius's request for leniency in the case of Lucius Pella; Brutus's reference to the suspicion that Cassius has taken bribes; Cassius's failure to send the gold to Brutus; the strain under which the two men are living. They are reconciled because of the real affection each has for the other; and the realization on the part of Cassius of the nobility of Brutus's character.

18. *Why did Portia kill herself?*

Because she lacked that fortitude which she so admired in her husband.

19. *Why did Cassius yield to Brutus in the matter of choosing the battleground on which to meet their enemies?*

He is overawed by the high principles of Brutus. It is in keeping with his whole attitude toward Brutus; he has yielded to him throughout the play. It again places the mistake on the shoulders of Brutus.

ACT V

20. *Trace carefully the progress of the battle through this act.*

Brutus and his forces attack Antony and Octavius. The troops commanded by Cassius are routed; Brutus is at first successful and his soldiers begin pillaging. Pindarus, mistaken, reports that Titinius is taken by the enemy. Cassius, overwhelmed, orders Pindarus to kill him, which he does. Titinius and Messala enter and report the success of the troops under Brutus and the defeat of those under Cassius. Brutus is discouraged by the death of Cassius, his troops are forced to give ground and he kills himself.

21. *Is there any point at which the play could end before it does?*

No.

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22. *How does Brutus die?*

See Scene v, line 50.

23. *What does Antony say of Brutus?*

See Scene v, lines 68-81.

24. *Is he justified in saying it?*

Yes.

GENERAL

25. *Is that part of the play which precedes the speech of Antony, or that which follows it, the more interesting?*

26. *What are the real causes of Brutus's failure?*

His impractical nature; his attempt to guide history according to his personal desires; his attempt to fight God's battles with the devil's weapons.

27. *In what respect is Cassius shown to be superior to Brutus?*

In his ability to see things quickly, clearly, and practically. He is not a theoretical idealist, but a man of experience and a keen judge of men and affairs.

MACBETH

ACT I—SCENES I AND III

1. *What is the dramatic function of the Weird Sisters in this play?*

To make visible to the audience the half formed thoughts of Macbeth. They form a setting for the action which is a struggle between the powers of good and the powers of evil.

2. *In how many ways are you interested in Macbeth before he appears?*

His name is mentioned six times before he appears. Interest is aroused because the Weird Sisters announce a coming meeting with Macbeth; because the Sergeant speaks so highly of his bravery and ability; and because the king honors him even before he appears.

3. *What are the first words uttered by Macbeth and what is their dramatic significance?*

"So foul and fair a day I have not seen."
Scene iii, line 38. They foreshadowed the evil influences which appear later. They suggest that Macbeth is already in har-

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mony with the powers of evil; their own words are in his mouth.

SCENE III

4. *What warning does Banquo give Macbeth after Ross has addressed the latter as Thane of Cawdor?*

See lines 122-126.

5. *What does Macbeth tell Lady Macbeth in the letter?*

He tells her of meeting the witches; the prophecies they made; and of the new honor conferred upon him by the king.

6. *How does Lady Macbeth describe her husband?*

See Scene v, lines 16-31.

7. *What revelation does she make of her own character in the two soliloquies in the fifth scene? Is it the same revelation she makes of herself to Macbeth a moment later?*

1. That she thought clearly and accurately; that she was resourceful, strong of purpose, resolute, filled with a great love for her husband; ambitious for her husband; self-sacrificing. 2. Yes.

SCENE VI

8. *What is the dramatic purpose of the comments of Duncan and Banquo concerning Macbeth's Castle?*

The outward charm of the castle and the gentleness of Duncan emphasize the horror of the murder which is to come.

SCENE VII

9. *What are Macbeth's reasons for not killing Duncan? What is his only reason for doing it?*

1. Doubt that Duncan's death would put him on the throne; the fact that Duncan is his relative and is now his guest; Duncan's meekness and justice have made him popular; the new honors conferred upon him by Duncan; his own reputation. Macbeth did not shrink from the sin, but from fear of the consequences. 2. No reason except "Vaulting ambition."

10. *How does Lady Macbeth urge him on?*

By not thinking of the consequences she is able to goad him on with her own dauntless spirit. She calls him a coward, a term no man can stand from a woman.

11. *Who is the real and primal cause of the murder?*

Macbeth himself.

12. *Was Lady Macbeth's motive ambition or wifely devotion?*

This is probably a personal question.

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Many think she was actuated by wifely devotion.

ACT II—SCENE I

13. *To what does Banquo refer: "Restrain in me the cursed thoughts," etc.?*

He refers to the wicked thoughts which come to him in his sleep. He fights against temptation; Macbeth gives way to temptation.

14. *How does Shakespeare contrast Banquo and Macbeth?*

By showing the way both men respond to the predictions of the Weird Sisters.

SCENE II

15. *What reason does Lady Macbeth give for her failure to kill Duncan?*

See lines 13-14.

16. *Why did Lady Macbeth, instead of Macbeth, take back the daggers?*

Because she can subjugate her imagination to her will; Macbeth is unable to do this as yet.

17. *Why do Malcolm and Donalbain flee?*

They suspect Macbeth and, afraid that he has not completed his murders, they flee.

ACT III—SCENE I

18. *What is the dramatic purpose of Banquo's soliloquy?*

It shows the audience that Macbeth is suspected. It makes preparation for Macbeth's soliloquy beginning line 48. It is also a revelation of Banquo, showing that he is not king because he has not had the opportunity.

19. *Has any change taken place in Macbeth since the murder of the King?*

Yes, the three short questions in lines 19, 24 and 36 and his scene with the two murderers show he has gained command of himself and is no longer infirm of purpose.

20. *Does he hesitate about the murder of Banquo?*

No.

21. *What is the effect on Macbeth of the appearance of Banquo's ghost?*

He acts as one wild with fear and horror.

22. *Why does Macbeth determine to kill Macduff and his family?*

He feared him. It is introduced to make clear Macbeth's progress in crime and to give Macduff a personal reason for killing Macbeth.

ACT IV—SCENE III

23. Is there any reason for Malcolm's delivering the throne against himself?
He wishes to test Macduff.
24. How does Macduff receive the news of the killing of his family?
He bears great grief. He does not speak at first.

ACT V—SCENE I

25. Describe Lady Macbeth's sleep walking.
This is probably the most intensely dramatic scene in all Shakespeare. In this scene you see again all that Macbeth and Lady Macbeth passed through when they killed Duncan. She is broken, helpless, hopeless. Her brain has no relief.

SCENE V

26. How does Macbeth receive the news of Lady Macbeth's death?
He is so calloused by crime, so hopeless, so indifferent as to the future, so dead, that he is unable to realize his loss.

SCENE VIII

27. What caused Macbeth to lose courage at the last?

Macduff's statement that his birth was not natural.

28. *How was the last part of the Weird Sisters' prophecy proved to Macbeth?*

Great Birnam wood did advance to Dunsinane hill when the soldiers of Malcolm, to conceal their numbers, cut boughs and carried them in their attack upon Macbeth's castle.

GENERAL

29. *Where is the crisis in this play?*

The murder of Banquo.

30. *Where ends Lady Macbeth's part in the tragedy?*

With the fourth scene of Act III; after that she has no part in Macbeth's life.

31. *What makes this one of Shakespeare's famous plays?*

The striking, dominating characters, the intense, dramatic situations, the clear picture of character development, and the story itself.

32. *This play is full of famous lines. Do you find any you would like to memorize?*

33. *Why are Macbeth, Hamlet, the Merchant of Venice, and Julius Caesar the best known plays?*

Because the stories are interesting, the action probable, the characters natural, the lines rich in meaning.

34. *Why are they now acted more often than the others?*

Because of the interest in them and because they give the actor an opportunity to appear in really great parts.

HAMLET, PRINCE OF DENMARK

ACT I—SCENE I

1. *How far do you read before you find your interests aroused?*

2. *How are the events of past months presented?*

By means of the conversation between Bernardo, Marcellus, and Horatio caused by the appearance of the Ghost.

3. *Is there a particular reason why the Ghost should reserve its information for Hamlet?*

Yes. Hamlet was his son, the natural one to avenge the murder.

4. *Enumerate the different ways in which the character of Hamlet is shown in this act.*

See Act I, Scene i, lines 84-86; Scene ii, lines 65-120; 129-258; Scene iv, lines 13-91; Scene v.

SCENE III

5. *What characteristics does Polonius display in his scene with Laertes?*

He likes to talk; to use precepts; to give advice. He was once a great man but is now in his second childhood.

SCENE IV

6. *Do you find yourself interested in this scene?*
7. *Why?*

SCENE V

8. *Has Hamlet sufficient reason for feigning madness?*

He knows that Claudius killed his father and that his own life is in danger. In order to preserve his life until he can avenge his father, he feigns madness.

9. *Do you think he is feigning?*

ACT II—SCENE I

10. *By what devices is the character of Polonius further revealed?*

His spying upon Laertes and his comments to Ophelia show his low, vulgar mind. Age has affected his mind as well as his body.

11. *Summarize all the scenes between Hamlet, Rosencrantz, and Guildenstern.*

See Act II, Scene ii, lines 226-399; Act III, Scene ii, lines 308-390; Act IV, Scene ii.

12. *Make a list of Hamlet's actions which help the impression that he is mad.*

See Scene ii, lines 170-221; 304-325; 394-439.

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13. *Trace the development of the idea of Hamlet to make use of the players.*

The lines furnish but slight clue as to just when Hamlet first receives the suggestion to make use of the players. On the stage the actor shows this by his "business." Perhaps the plan to use the players to test the King first suggests itself to Hamlet in lines 380-386. However, it may be that the reference to Pyrrhus' ear (line 499) and the grief of the Queen (lines 527-541) gave him the first suggestion. His action which caused Polonius to stop the speech (lines 541-542) is evidence that Hamlet is disturbed by *something*. All except the First Player leave; Hamlet asks if he can play the Murder of Gonzago; he now has an idea which he develops later. (Lines 617ff.)

ACT III

14. *Does this first scene show Hamlet's mental condition?*

His meditations concerning suicide clearly show it.

15. *Does Hamlet know he is being observed?*

16. *If so, when does he make the discovery?*

Ophelia's queer speech—lines 93-95—makes

him suspicious. In line 102 he either hears Polonius drop his cane or sees his hand (as in the Sothorn-Marlowe production) and then knows he is being spied upon.

18. *Is it natural that the play-scene should produce the effect it does upon the King?*

19. *Give your reasons.*

Yes. The King has already shown remorse; his conscience is alive. (See Scene i, lines 49-54.)

SCENE IV

20. *Does Gertrude know that her first husband was murdered?*

Critics disagree. It is a personal question.

21. *Make a list of the evidence on both sides.*

22. *Is the ghost in this scene real or the creation of Hamlet's mind?*

Both opinions are held.

ACT IV

23. *What effect does the death of Polonius have upon the King?*

It fills him with fear. He determines to get rid of Hamlet.

24. *What lines through Ophelia's mad scenes are reminiscent of her love and grief?*

Lines 21-40; 68-71; 164-166; 175-200.

SCENE V

25. *Characterize the feelings of Laertes as shown in his scene with the King.*

They are not very deep nor very sincere; coming from Laertes they don't mean very much. He talks more than he feels.

26. *Does the effect of the King's suggestion on Laertes seem natural?*

If Laertes' real character is understood, yes.

ACT V—SCENE I

27. *Does this comedy element seem out of place?*

28. *Why?*

No. Because of the naturalness of the characters and the action.

29. *Do Laertes and Hamlet act naturally?*

Laertes did not feel deeply; he leaps into the grave with theatrical effect. His repulsive act makes Hamlet beside himself with anger and grief.

30. *Does your interest remain at high pitch until the very end of the play?*

GENERAL

31. *Contrast Hamlet with Laertes.*

Hamlet was moody, speculative, over

thoughtful, incapable of deliberate action. Laertes was impetuous, shallow, superficial, theatrical.

32. *What is the main theme of the tragedy?*
33. *What is the most interesting scene in the play?*
34. *What makes it so?*
35. *What scene is second in point of interest?*
36. *Why has this play been produced so many times?*

Because of the great interest in the character Hamlet. Perhaps more has been written about this character than about any other in all literature.

37. *Gather all the evidence given in the play that Hamlet was mad.*

See Act II, Scene i, lines 75-110; Scene ii, lines 170-210; Act III, Scene i, lines 1-9; 92-157; Scene ii, lines 282-370; Scene iv, lines 104-138; Act IV, Scene iii, lines 18-50; Act V, Scene i, lines 277-315; Scene ii, lines 82-139.

38. *Gather all the evidence in the play that he was not mad.*

See Act I, Scene v, lines 170-180; Act II, Scene ii, line 223; lines 228-634; Act III, Scene i, lines 10-11; 56-90; Scene ii, lines 1-50; 59-92; his actions during lines 150-280; Act III, Scene iv, lines 7-104; 139-

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210; Act IV, Scene iv; Scene vi, lines 12-31; Act V, Scene i, lines 73-239; Scene ii, lines 1-80; 208-369.

39. *Are you attracted towards Ophelia?*
40. *What is your explanation of Hamlet's weakness of character? Is it that he lacked will and ambition?*

KING LEAR

ACT I—SCENE I

1. *Is Lear's demand of an expression of love from each daughter likely to bring honest answers?*

Because the answers must be given publicly they are not likely to be honest.

2. *How are we to account for Cordelia's answer?*

Her love was deep, honest, real. Such love does not parade itself. A fine nature never makes a show of itself.

3. *What is the character of Kent?*

Kent possesses all the fine traits which make a man noble. Self-sacrifice, loyalty, faithfulness and goodness are developed to a high degree in his character.

4. *Can you foresee, at the conclusion of this scene, anything of the course of the play?*

The remonstrances of Kent and the last 35 lines of the scene give hints of the coming action.

SCENE II

5. *Does Gloucester's treatment of his sons at all account for their attitude?*

So far as it is shown in the first two scenes, no.

SCENES III, IV, V

6. *How far has Lear a just right to think himself ungratefully treated?*

He has given wealth, position, and power to his daughters. But since he made the gifts because the giving furnishes entertainment for himself he should not have expected a display of gratitude from those who received the gifts.

7. *What true friends has he, and how do they show their friendship?*

Kent and the Fool. By remaining with him.

ACT II

8. *Is Kent in any respects like Lear himself?*

In Scene ii he shows some of Lear's stubbornness and impetuosity which lead him to do and say unwise things.

9. *Trace the growing cruelty of Regan and Goneril.*

See Scene i, lines 96; 103-105; Scene ii, lines 155-157; Scene iv, lines 1-2; 89; 148-154; 199-200; 204-209; 239-266.

ACT III

10. *How has the kingdom prospered under Albany and Cornwall?*

It has not prospered. Albany and Cornwall are quarreling; a French army is about to invade this "scattered kingdom."

11. *What is the dramatic effect of the storm?*

It increases the sympathy for Lear.

12. *Is Edgar really mad? If not, how do you account for his actions and words?*

No. He feigns madness to preserve his life.

13. *How is the King's mind affected?*

He becomes insane.

14. *By what steps has Gloucester been led to his betrayal?*

See Scene iii; Scene iv, lines 120; 153-158; Scene v; Scene vi, lines 1-3; 93-104; Scene vii, lines 42-70.

ACT IV

15. *What is the dramatic effect of the meeting of Gloucester and Edgar?*

It adds pathos and increases the interest and sympathy in the action.

16. *What is the effect on Goneril and her husband of the news of Gloucester's fate?*

See Scene ii, lines 83; 95-97.

5. *Is Othello a negro?*

The reader must not think of Othello as a real "black man"; he was an educated Moor from the Northern part of Africa. The Moors were a civilized people, renowned for their buildings and the beauty of their cities. Most critics agree that he was not a negro.

6. *What do you think of Iago's advice to Roderigo?*

Iago advises Roderigo not to drown himself but to be a man; this is good. But he concludes very wickedly by urging him to try to win Desdemona from Othello.

ACT II—SCENE I

7. *In what ways does the villainy of Iago appear?*

He plans to make Othello jealous of Cassio; he encourages Roderigo to make Cassio angry, so that he will strike at Roderigo. Iago plans to make the soldiers mutiny.

8. *How does the brawl come about, and what is its consequence?*

Iago gets Cassio drunk and then has Roderigo insult him; the brawl follows in which Montano is hurt. It causes Cassio to be cashiered.

ACT III—SCENE III

9. *By what steps does Iago suggest jealousy to Othello?*

Iago suggests jealousy to Othello by bringing him home when Cassio is asking Desdemona to plead for his reinstatement, and by hinting that Cassio ought not to meet Desdemona alone. After Desdemona has gone Iago pretends to know more about Cassio than he tells.

10. *Is Othello too easily convinced?*

Othello believed Iago to be a true friend. The former's character was so straightforward that he never suspected anyone of being dishonest, so that it was not strange that he should be moved by Iago's insinuations. When jealousy is once aroused it steadily grows.

11. *Why is the handkerchief made so important?*

The handkerchief was the first gift Othello had given Desdemona, so it had a great sentimental value; later it becomes material evidence of Desdemona's apparent unfaithfulness.

ACT IV—SCENE I

12. *Who is Bianca, and how is she used in Iago's plot?*

Bianca is Cassio's mistress. She comes to Cassio and he gives her the handkerchief to copy. Iago gets Cassio to recount his relations with Bianca; Othello thinks he is talking of Desdemona. Through Bianca Othello learns where the handkerchief is.

3. *To what conflicting emotions is Othello a prey on the arrival of Lodovico?*

Jealousy, rage, hatred, are the emotions preying upon Othello when Lodovico arrives.

SCENE II

14. *How does Desdemona bear herself throughout this scene?*

Desdemona is shocked and stunned by Othello's accusations. Her speeches to Emilia and Iago show loyal devotion to her husband. She is not angry nor resentful.

15. *What touches throughout this scene bring out the innocence of Desdemona?*

When Othello tells Desdemona to swear she is honest, she replies "Heaven doth truly know it." She feels that it is so evident, she does not need to swear. When he again accuses her she says "To whom, my lord? with whom? how am I false?"—line 40. She does not realize what he is accusing her of. "Alas, what ignorant sin

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have I committed?" line 70—All these show Desdemona's innocence.

ACT V—SCENE I

16. *Explain Iago's reasons for bringing about the street-fight in which Roderigo attacks Cassio. Explain his reasons for his actions through the scene.*

Iago wants to get rid of Cassio so that Othello will not find out that Iago's tales are false; he wants to get rid of Roderigo because he has the latter's money and jewels which he does not propose to give up. He cannot keep his bargain with Roderigo and fears his treachery will be discovered. Iago is there to help, he wounds Cassio in the leg and kills Roderigo. Then he departs. He returns in a few minutes and lays the blame on Bianca.

SCENE II

17. *What is Othello's mood at the opening of the scene?*

Othello is in a very contrite mood; his anger seems to have passed, and left him with the idea that he must kill Desdemona. He still loves her.

18. *What does Desdemona say that enrages him?*

Desdemona says, "I never did offend you in my life; never loved Cassio but with such general warranty of heaven as I might love: I never gave him token." Lines 55-61.

19. *What sort of character does Emilia show, in comparison with earlier scenes?*

In earlier scenes Emilia has been coarse, good-natured, and not above petty thieving, but now when she finds that her mistress is killed she rises to the very heights in character development, she proves Desdemona's innocence and rails at her husband; she tells of her part in taking the handkerchief, even though she knows Iago may kill her.

20. *What lines of Othello most justly describe himself?*

Line 322. "O fool, fool, fool!"

21. *Do Othello and Desdemona suffer because of any faults or weaknesses of their own, or purely through the evil intent of others?*

Othello suffers because he is over trustful of Iago and jealous of his wife. Regarding Desdemona she seems to suffer through the evil intent of others. Critics argue on both sides.

GENERAL

22. *In this play Shakespeare portrays the passion of jealousy as developed in a wicked man and in a frank, good man. Make a comparative study of Iago and Othello from this viewpoint.*

In Iago we see jealousy working through hatred caused by the good fortune of others. In Othello we see jealousy working through love and personal pride.

23. Macaulay said of this play: "Othello is, perhaps, the greatest work in the world." *Do you agree with him? Why?*
24. *Can you discover the elements in the play which caused Macaulay to make this statement?*

He suggests them himself by saying ". . . from love strong as death, and jealousy cruel as the grave?"

ANTONY AND CLEOPATRA

ACT I—SCENE I

1. *What does Philo think of Antony's love for Cleopatra?*

Lines 11-13 answer this question.

- 2-3. *Describe Cleopatra's beauty. Do you see her as light or dark? Do you think of her as being exceedingly beautiful?*

She was probably light, not dark; more Greek than Egyptian. That she was exceedingly beautiful also seems clear, though her beauty was surpassed by her charm of manner and bewitching personality. However, the degree of her beauty is a matter of personal opinion; many critics think she was not exceedingly beautiful.

SCENE II

4. *From this scene what are your conclusions concerning life at Cleopatra's court?*

That it was care-free, luxurious and voluptuous.

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5. *Does Antony realize the danger of his infatuation for Cleopatra?*

The question is answered in lines 120-121, 132-134, 136, 140, 157.

- 6-7. *From what you have seen of Cleopatra in Act I, are you interested in her? Why?*

This should be answered by the reader.

ACT II

8. *Contrast the spirit shown in the first four scenes of this act with those scenes of Act I which are laid in Egypt.*

9. *What is the difference?*

8 and 9. The spirit of these four scenes is aggressive while the spirit of the Egyptian scenes is sluggish and indolent. The spirit of accomplishment is found in the first four scenes of Act II; the spirit of love is found in the Egyptian scenes. The difference is that which exists between accomplishment and indulgence.

SCENE II

10. *How does Enobarbus conduct himself in this scene?*

Like the independent, brave, plain spoken soldier he was.

11. *How do Marcenas and Agrippa show natural characteristics?*

In lines 175-251 they show they are natural human men in their desire to hear the stories from Cleopatra's court. They are great gossips.

SCENE V

12. *How do you interpret Cleopatra's actions upon the receipt of the news of Antony's marriage to Octavia?*

Such a passionate nature as Cleopatra's would be moved to ungovernable fury at such news.

SCENE VI

13. *What does Enobarbus think of Antony's marriage to Octavia?*

See lines 123-140.

14. *Are you interested in Enobarbus? Why?*

Hudson says of Enobarbus: "On the whole, after Octavia, Enobarbus is rather the noblest character in the play. His blunt, prompt, rough-spoken sagacity, mingled with a certain slyness of thought, a racy infusion of humor, and a pungent, searching irony of discourse interpret with remorseless fidelity the moral import of the

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characters and movements about him; while the splitting of his heart with grief and remorse for having deserted the ship of his master which he knew to be sinking shows him altogether a noble vessel of manhood."

SCENE VII

15. *From this scene what is your judgment of Lepidus?*

That he is weak, without the ability of his colleagues; that he is not necessary to their plans and will be dropped as soon as he becomes less useful.

ACT III—SCENE I

16. *How does this scene show that the ancient military spirit has become degenerate?*

What Silus advises any captain would, a few years before, have done for his general. Lines 5-34 show how far the ancient war spirit has become debased.

SCENES II AND IV

17. *What is Antony's attitude toward his wife?*
That of a kind, generous, indulgent husband toward an equally excellent wife.

18. *Contrast these scenes with several in which Antony is seen with Cleopatra.*

In these two scenes only that which is good in Antony is shown; in his scenes with Cleopatra the dissolute and voluptuous side of his character is shown.

SCENE V

19. *Are you surprised by the gossip of this scene?*
20. *Why?*

No, because at every appearance in the play Lepidus has shown he was but a satellite.

SCENE VII

21. *Does Cleopatra help or hinder Antony?*
She hinders him, as Enobarbus says in lines 11-16.

SCENES VIII, IX, X, XI, XII

22. *Why are so many short scenes given?*
In order to show different parts and phases of the battle to the audience.
23. *On what grounds can you explain Antony's flight?*
His infatuation for Cleopatra. Many similar actions may be cited from modern life.

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SCENE II

24. *What are Cleopatra's pleas for her part in the disaster?*

Her pleas consist of sixteen words! See lines 55-56, 61, 68.

SCENE XIII

25. *Read carefully all the speeches of Enobarbus.*
26. *What do you think of them? Of Enobarbus?*
They are keen and prophetic. When he talks of leaving Antony he shows his rugged nature has been poisoned by contact with the East.

ACT IV—SCENE III

27. *Why was this scene introduced?*
To give a hint of the coming misfortune.

SCENE V

28. *What are Antony's emotions in this scene?*
Deep regret, sorrow.

SCENE VII AND VIII

29. *What is the dramatic effect of these two scenes?*

They raise the fortunes of Antony in order that the catastrophe may seem the greater.

SCENE IX

30. *What drives Enobarbus to his death?*
Remorse.

SCENE XII

31. *Why does Antony turn against Cleopatra?*
He is beside himself at the disgrace of his defeat.

SCENE XIV

32. *Does Antony (lines 35 to 140) act as you would expect him to?*
Exactly. One cannot imagine Antony gracing Cassio's victory as a prisoner. His dying wish to be near Cleopatra is also natural.

SCENE XV

33. *What lines appeal to you? Why?*
To be answered by the reader.

ACT V—SCENE I

34. *What were Caesar's feelings toward Antony?*
See lines 14-49.

SCENE II

35. *What is the best speech in this scene?*

Perhaps lines 82-92.

36. *Why do the women about Cleopatra die?*

Because of their prominence in the play, through their close association with Cleopatra; and because of their part in the life at her court they had to die.

GENERAL

37-38. *What are your feelings toward Antony and Cleopatra? Do you blame them? Why?*

It is a curiously powerful play, almost compelling one to look at Antony and Cleopatra with indulgence. One realizes they must be censured and yet——.

39. *From what you read of Octavia should Antony be severely censured for his return to Cleopatra?*

After the first reading one might say "No." Additional readings will show Octavia as a strong, womanly woman, worthy of the love and fidelity of an Antony.

40. *If you look upon the love of Antony and Cleopatra with indulgence, what is the reason?*

Because of Shakespeare's skill in hiding the grossness of vice.

41. *What purpose does Enobarbus serve throughout the play?*

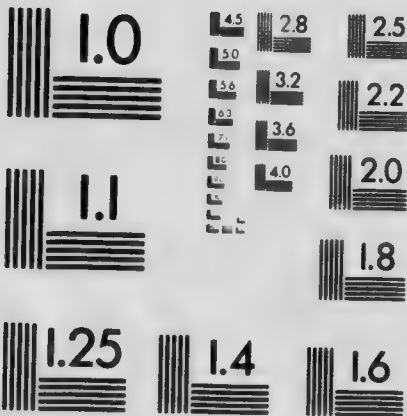
Enobarbus "is almost a chorus." He comments on almost every incident with keen and prophetic insight.

42. *What great speeches do you find in the play?*
To be answered by the reader.



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CYMBELINE

ACT I—SCENE I

1. *What purpose does this scene serve?*

This scene describes Imogen, Posthumus, the Queen, her son Cloten, and the Queen's evil influence upon the King. In this way the reader is informed of all the events leading to Posthumus's banishment, after his marriage to Imogen.

2. *Is there anything repulsive in this act?*

The wager between Iachimo and Posthumus is repulsive to modern readers; that the poet had somewhat the same feeling is evidenced by the artifices he uses to excuse Posthumus. The way in which Iachimo talks to Imogen about her husband is also repulsive to readers of the present time.

ACT II—SCENE II

3. *What qualities do you find in lines 11 to 51?*

This speech of Iachimo is very poetic; the way in which he describes the sleeping Imogen is beautiful. The metaphors that he

uses show his skill with words; the whole speech reveals a villain with an excellent education.

4. *What are your feelings?*

It angers the reader to think that Iachimo should have gained access to the room and it makes him want to punish Iachimo at once.

SCENE IV

5. *Are you impatient with Posthumus? Why?*

Posthumus is too ready to believe Iachimo; he says none of her women can be bribed, but he believes the worst he can of *her* the moment he hears it.

ACT III—SCENE I

6. *What purpose does this scene serve?*

This scene withdraws the attention from Posthumus and directs it in another channel for awhile. It makes the preceding and the succeeding scenes more dramatic by changing the current of thought for awhile. It also prepares the way for Posthumus to come back to England. He comes back with the Roman army, but leaves it to fight for the King.

SCENE IV

7. *What is your opinion of Imogen after reading this scene?*

Imogen traveling over land to meet her husband, only to hear that he has ordered her to be killed; then the speech she makes concerning her alleged falseness; and then her agreement to become a page all raise her to the highest place in the hearts of the audience.

SCENE V

8. *Why does the Queen desire Imogen's ruin?*

If Imogen is dead the Queen will be able to put her son Cloten on the throne.

ACT IV—SCENE II

9. *Are you satisfied with the action in this scene?*

There are too many actions in this scene: first Imogen taking the powder; then the fight between Polydore and Cloten; then the death song over the bodies of Imogen and Cloten; finally Lucius's coming and his engaging Imogen as page.

10. *Why?*

The actions do not seem coherent. It does not seem necessary for Imogen to see the

headless Cloten, whom she thinks is Posthumus.

SCENE III

11. *What is the condition of affairs at court?*

The Queen is ill because she does not know where Cloten is; the King does not know where Imogen is; the Romans are landing and the King does not know what to do without the advice of his Queen and stepson.

ACT V—SCENE I

12. *What are the feelings of Posthumus towards Imogen?*

Posthumus still loves the memory of Imogen and regrets that Pisanio should have obeyed him by killing her. He thinks Pisanio did kill her and that the handkerchief has her blood on it.

SCENE IV

13. *Do you pity Posthumus? Why?*

Posthumus feels that he has nothing to live for, he has fought as hard as he can, wishing to be killed; then he is cast into jail, and sentenced to be hanged. He had never done anything dishonorable until he

was deceived by Iachimo, then he ordered the death of his wife whom he idolized.

SCENE V

14. *How does this scene add to your knowledge of the beauty of Imogen's character?*

Lucius pleads for his page, who was the most faithful page a man ever had; here was Imogen without her womanhood, but beloved for her goodness. The princes who thought she was a boy loved her as a brother. When they are made known, she rejoices in finding two brothers, instead of repining because she will not be queen.

- 15-16. *Did Iachimo deceive Posthumus for gain? Why?*

Iachimo deceived Posthumus for the pleasure of deception and took only the ring which Imogen had given her husband.

17. *What influence do the young princes have in this scene?*

The return of the young princes and Imogen makes the King feel like a new man; it takes away the anguish of the Queen's death-bed confession and the death of Cloten. It makes the King lenient to the Romans and causes him to agree to pay the tribute willingly.

18. *Is the end of the play appropriate?*

The play starts out as if it were to be a tragedy, so the end seems rather weak; but the average play-goer would prefer this ending. The announcement of the Queen's confession does not seem in place here.

19. *Whom do you regard as the central figure in the play?*

Imogen seems to be the central figure.

GENERAL

20. *What do you think of the wager of the first act?*

The wager in the first act seems very foolish and very revolting.

21. *Could such a wager be used in a modern play?*

Such a wager would not be tolerated in a modern play. A man is supposed to be his wife's protector, so he would shield her rather than expose her to any insult.

22. *Compare Iachimo with other of Shakespeare's villains.*

Iachimo is an educated man with all the skill and cunning usually attached to a criminal; he, like Iago, attempts to prove that a true wife is false to a loving husband. Iachimo does not appear as often in the play as does Iago in Othello, and

does not spend all his time plotting against everybody as Iago does. Iachimo and Iago both appear as fully developed villains at the beginning of the plays, while the wickedness of Macbeth grows as that play advances.

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PERICLES

1. *Do the prologues in this play serve the same purpose that they do in the other plays?*

Yes; that is, they describe events that must be known, and create an interest in what follows. Another stage invention of that day is introduced in this play with the prologues; that is the Dumb Show; this explained things not easy to explain by words.

ACT I

2. *Does the material presented in this act seem suitable for a Play?*

The material presented in this act does not seem suitable for a play. It is a subject that would not be discussed in public nowadays.

3. *What opinions do you have of the social life of the 17th century from the fact that this was a popular play of the period?*

Compared with modern standards, one would judge that the social life of the 17th century was very coarse and vulgar. Then

and women of the present day would not enjoy such a p'ly.

ACT II

4. *At what point is your interest greatest in this act?*

A matter of personal opinion.

ACT III—SCENE I

5. *Compare this first speech of Pericles with his first speech in Act II, Scene i. Is he in a different frame of mind? Explain.*

In this act, Pericles is begging the storm to stop. Now he has a wife to think of. He is not ready to die as he was in Act II, Scene i. He is now going back to his native city, Tyre, because the cruel and wicked Antiochus is dead. In Act II he still had him to fear.

ACT IV

6. *What time elapses between this and Act III?*

Fourteen years elap between the third and fourth acts.

7. *What are the important events of this act?*

Cleon's wife hires a murderer to kill Marina, because the latter is fairer than her

own daughter. When Leonine is ready to kill her, some pirates rush forth and steal her. They sell her to the owner of a brothel. Pericles goes to Tarsus and is informed of his daughter's death. Marina sends every would-be patron away from the house of ill-fame.

ACT V—SCENE I

8. *In what frame of mind is Pericles at the beginning of this scene?*

For three months Pericles has not spoken to anyone and has eaten only enough to keep alive to lengthen his grief for the loss of wife and daughter.

9. *Through what character is the supremacy of good brought out in this play?*

Mariana is a wonderful example of the supremacy of good.

GENERAL

10. *Is this an easy play to read? Why?*

This is a hard play to read because of its many different scenes and lack of unity.

11. *What personal qualities are emphasized?*

Charity, Virtue, Patience, and Honesty are all emphasized.

12. *Cite instances which prove Pericles is a man of strength and of weakness.*

Pericles was not afraid to try to solve Antiochus's riddle. He is brave in time of storm. After solving the riddle, he fears death and goes from city to city, not even telling his name in some places; when he hears of his daughter's death he goes into seclusion and forgets his duties to his city and his people; these last actions show his weakness.

13. *How did Shakespeare secure the unity which the desultory nature of this play required?*

By having Gower act as chorus and by having the Dumb Show given with the prologues, Shakespeare secures a certain amount of unity.

POEMS

1. *Which poem do you like best?*

2. *Why do you place it first because of the story or for some other reason?*

Personal questions which each reader must answer himself.

3. *In reading these poems should you try to find moral lessons?*

No.

4. *What should a reader try to get from poetry?*

Pleasure, enjoyment, delight.

5. *What is the general theme of the sonnets?*

Love; love for a young man in sonnets I-CXXVI, love for the "woman color'd ill" in sonnets CXXVII-CLII.

6. *What is a sonnet? In what ways is it different from other forms of verse?*

A sonnet is a short poem of fourteen lines. The rhymes are arranged in a peculiar way: as, line—1—2—3—4—5—6—7—8—9—10—11—12—13—14. Rhyme—a—b—b—a—a—c—c—a—d—e—d—e—f—f. The lines are iambic pentameter. J. M.

D. Meiklejohn, M. A., says: *Shakespeare's "Sonnets" are not formed on the Italian model, and can hardly be called sonnets at all. They are really short poems of three quatrains, ending in each case with a rhymed couplet. The English Language, page 205.*

Read some sonnets by William Wordsworth.

7. *Which sonnets do you like best? Why?*
8. *Do you find Beauty in these poems?*
9. *Is it beauty of thought, or is it in the way the thought is expressed?*
10. *Do you enjoy reading poetry? Why?*

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